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WAGER'S THE LIFE AND REPENTAUNCE OF
MARIE MAGDALENE

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THESE VOLUMES ARE DEDICATED

TO THE MEN AND WOMEN
OF OUR TIME AND COUNTRY WHO BY WISE AND GENEROUS GIVING
HAVE ENCOURAGED THE SEARCH AFTER TRUTH
IN ALL DEPARTMENTS OF KNOWLEDGE

THE LIFE AND REPENTAUNCE OF MARIE MAGDALENE

THE LIFE AND REPENTAUNCE OF MARIE MAGDALENE

BY

LEWIS WAGER

A MORALITY PLAY REPRINTED FROM THE ORIGINAL EDITION OF 1566
EDITED WITH INTRODUCTION NOTES AND GLOSSARIAL INDEX

BY

FREDERIC IVES CARPENTER
OF THE DEPARTMENT OF ENGLISH

NEW AND REVISED EDITION

THE DECENNIAL PUBLICATIONS
SECOND SERIES VOLUME I

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PREFACE

THE following reprint presents one of the few sixteenth century English dramas still inaccessible in modern type. It is a late morality-play, and neither better nor worse as a piece of literature than most others of its kind. It has, however, a peculiar historical interest, as I have indicated in the Introduction which follows, and suggests several problems for consideration. The sketch of the history of the literary treatment of the theme which there follows is merely a sketch in outline and is by no means exhaustive.

The text of this second edition has been completely revised, and now follows that of the copy (probably unique) of the first edition (1566), in the possession of Mr. W. A. White, of New York. I have to thank Mr. White for his great kindness in twice letting this copy come into my hands for collation. It is probable that the edition dated 1567, of which there are two exemplars in the British Museum, is but a reissue of the unsold copies of 1566 with the title-page redated, since the same errors of the press seem to occur in both editions.

I have tried to reproduce the text in its original spelling, with such accuracy as four separate collations can assure. My own experience and my observation of various other reprints, corroborated by the experience of divers others competent to judge, has convinced me that absolute accuracy is possible only in a photographic facsimile, and that, lacking such absolute trustworthiness, it is not worth while in a reprint

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of this sort to attempt to reproduce all the lesser minutiæ of sixteenth century punctuation and capitalization. I have accordingly modernized the punctuation throughout so far as the somewhat cumbrous and difficult nature of Wager's syntax has permitted.[1] In modernizing I have frequently had to interpret. Those who seek a different interpretation of any passage have but to strike out all present marks of punctuation and point to suit; for the pointing of the original is seldom of service to the modern reader. Initial capitals also I have added or rejected to correspond with my punctuation. Otherwise I have left the capitalization as in the original. I have not tried to reproduce or to indicate other typographical characteristics of the original print. The stanzaic structure of the text is indicated in the reprint (in this unlike the original) by indentation and spacing.

My Introduction and Notes I have purposely restricted to such limits as in my judgment correspond to the length and importance of the text. It would have been easy to expand both. In their revised form they owe something to the reviewers of my first edition. Much that was offered, however, has seemed to me quite inappropriate. Wager's text naturally swarms with biblical allusions, and it would have been especially easy to fill pages with such references. Bible concordances and similar reference books, however, are sufficiently common and accessible to make this unnecessary. And similarly for some other matters of index learning.

I take pleasure in acknowledging my obligations for

[1] Phrases followed by such locutions as (*quod he*), in parenthesis, I have left as in the original, without modern marks of quotation.

assistance or courteous suggestions in this work to Professors J. M. Manly, H. Schmidt-Wartenberg, K. Pietsch, T. A. Jenkins, W. G. Hale, G. L. Hendrickson, E. Capps, and W. D. MacClintock, of the University of Chicago; to Mr. H. Bradley, of Oxford; Mr. W. C. Hazlitt, of London; Professor A. Brandl, of Berlin; and to the librarians of Harvard College and of the University of Cambridge.

FREDERIC IVES CARPENTER.

THE UNIVERSITY OF CHICAGO
June, 1904

INTRODUCTION

Among the entries of the *Stationers' Register*, in the volume covering the period from 22 July, 1566, to 22 July, 1567, appears the following (Arber's Transcript, I, 335):

Bibliographical

Charlewod. Recevyd of John charlewod for his lycense for *the* pryntinge of an interlude of *the Repentaunce of Mary Magdalen*, etc. /iiij d.

This "interlude" was printed in two editions, the first in 1566 (see facsimile of title-page, below, p. 1),[1] and the second in the following year. The edition of 1567—copies of which are in the British Museum—is apparently the same impression as the first edition of 1566. Both are in "fours," A—I, iii, in black letter. The work has never heretofore been reprinted.

Of the author, the learned clarke Lewis Wager, almost nothing is known. A William Wager, contemporary with and perhaps related to him, is known as the author of the *Very mery and Pythie Commedie, called The Longer thou livest, the more foole thou art*, circa 1560 (reprinted in the *Jahrbuch der deutschen Shakespeare-Gesellschaft*, XXXVI, 1900, ed. A. Brandl). An attempt has been made (by Joseph Hunter, *Chorus Vatum*, MS. in B. M., Vol. V, p. 90) to identify this Wager with the better-

The author

[1] The only existing copy of this edition seems to be that now in the possession of Mr. W. A. White, of New York. There is none in the British Museum, Bodleian, or Cambridge University Libraries. Wager's name does not appear in the printed catalogues of any of the following libraries: Advocates' of Edinburgh, Rylands of Manchester, Liverpool Free Public, Trinity College of Dublin, The London Institution, The London Library (St. James' Square, 1875), Library of the Corporation of London, Lincoln's Inn Library, Birmingham Free Library, Manchester Free Library. The Dyce Collection at South Kensington possesses two MS. transcripts of the play, both probably made from the B. M. copy, 1567.

known William Gager, Oxford doctor, author of poems and Latin plays, and interlocutor with the author in Rainoldes's *Overthrow of Stage-Playes*, 1599 (written 1593). This identification, however, is purely gratuitous and quite untenable. Gager is later in date than either of the Wagers, and the mistake in names, difficult to suppose in the case of even one man, is practically impossible in the case of two. *The Cruell Debtter*, a play of which only a slight fragment has been preserved, entered 1565–66 in the *Stationers' Register*, is there assigned to a certain "Wager." This may be either William or Lewis. It has been argued (by Rudolf Imelmann, in Herrig's *Archiv*, CXI, 209) that the *Cruell Debbter* belongs to Lewis. The evidence is too meagre to permit of a decision of the question. But on the other hand the points of likeness in the plays by Lewis and by William are sufficiently striking to justify the assumption of relationship and of mutual influence.[1]

Lewis Wager became rector of St. James, Garlickhithe, on March 28, 1560.[2] This fact, and the evidence of his morality-play, including the description of him as a "learned clarke" on his title-page, make it altogether probable that he was a university man, although his name does not appear among the published lists of Oxford or Cambridge graduates, and the registrar of Cambridge informs

[1] Such points are (1) a general similarity in diction, exemplified in their fondness for such words and phrases as *annexed* (*The Longer thou livest* l. 666), *beleue*, as noun (457, 1764, 1799), *ensue* (414), *mockes and gaudes* (477), *vilitie* (202), *make God auowe* (746), *semble* [?] (1074), *We desire no man here to be offended* (1896); (2) the citation by both of the phrase [*puellae pestis*] *indulgentia parentum*; (3) the similarity in situation in *The Longer thou livest*, ll. 840–42 and *Mary Magdalene*, 648–51; also ll. 1876–79 and 2023–26; (4) a general similarity in type of play, allegory, and doctrine. Yet there are sufficient differences to forbid any hypothesis of identity,—such as William's fondness for such striking words as *nuseled* (*The Longer*, etc. 981, 1060, 1267, 1571, 1887), *indurate* (534, 1794), *temerarious* (644), *insipient* (833, 1096, 1114,—note its peculiar meaning), and *fortunable* (1194, 1678), not found in Lewis; besides a certain greater versatility and liveliness of comic power in William than in Lewis.

[2] *Cf.* R. NEWCOURT. *Repertorium Ecclesiasticum Parochiale Londinense*, an Ecclesiastical Parochial History of the Diocese of London (London, 1708–10, 2 vols., folio), Vol. I, p. 367.

me that the name of Wager is not to be found even among the unpublished registers of that university.

Date

Since Wager became rector of Garlickhithe in 1560, it is likely that his work as a playwright was done anterior to that date, and probably during his university years or very soon thereafter. Indeed, one allusion in the "Prologue" of the *Life and Repentance of Mary Magdalene* renders it apparent that that piece was written as early as the reign of King Edward VI, although not entered for publication or printed before 1566. While justifying the utility of the art of acting in stage-plays, the "Prologue" rhetorically demands:

> Doth it not teache, God to be praised aboue al thing?
> What facultie doth vice more earnestly subdue?
> Doth it not teache true obedience *to the kyng?*

An author writing in the reign of the dominant and domineering Elizabeth would not have spoken of "obedience to the kyng." Moreover, the quality of the diction and the theology of the play points to the period of Edward VI. I therefore conjecturally date it circa 1550.[1]

General Character

The play is a biblical morality play, with special features which give it a peculiar interest. It is a Reformation drama on the Protestant side,[2] like most of the moralities,[3] with a combined moralistic and doctrinal design, and it presents most of the late morality devices, including the Vice in its fullest development. Like Bale's *Kynge*

[1] The reference of course may be to King Henry VIII, and so the piece may date before 1547; but this is less probable in view of the date already given in Wager's life as well as of the other considerations just suggested. But *cf.* PROFESSOR BRANDL on this point in the *Shakespeare-Jahrbuch*, XXXIX, p. 317.

[2] A fact noticed similarly by CREIZENACH, *Geschichte des neueren Dramas* (Halle, 1903), III, p. 558. Among the "Kampfes-moralitäten der Reformationszeit" Brandl (*Shakespeare-Jahrbuch*, XXXVI, p. 1) reckons similarly the piece of like tendencies by the other Wager, *The Longer thou livest the more fool thou art.*

[3] This is not equivalent to asserting that it is a drama of "Protestant controversy." I merely mean that its sympathies and its coloring are Protestant; nor do I allude exclusively to *English* moralities. The later moralities were written mainly by Protestant sympathizers. *Cf.* CREIZENACH, III, pp. 35 f., 515.

Johan, like *Nice Wanton*, like *Jacob and Esau*, and like *Cambyses*, it introduces, alongside of the usual personifications of abstractions, figures drawn, or supposed to be drawn, from history. And like the mystery-plays it is founded on an episode of Bible story. In style it is cumbersome and inefficient, although about on a level with other moralities of the period. Although weighed down by the morality conventions and the morality diction, the author in his way is striving for realism and in parts for a comedy of manners. In the part of Mary he has attempted dramatic characterization, as in the account of her childhood, in her petulance and frowardness. She is a type of the spoiled child, of the sort shown us in *The Disobedient Child*, in *Nice Wanton*, and in some of the Latin dramas of the period.[1] The circumstantial description of dress and customs (sixteenth century, of course) is given with zest, and the Puritanic satire underlying that description is dramatically enforced. Infidelitie, too, is a more plausible rogue and plays more convincingly the part of the Mephistophelian tempter than does the Vice in most other moralities. This is seen especially (ll. 1143 ff.) when he attempts to ensnare Mary's soul in the reaction of her despair from the stern doctrine of Knowledge of Synne. The homilies *passim* and the prolonged enforcement of doctrine toward the end are the only positively non-dramatic portions. They may have their interest for the historian of belief.

Staging

As usual with plays of this class and period, there is no division into acts and scenes. The action is very indistinctly localized,[2] and it is evident that little, if any, attempt was made to help the imagination by settings or scenery. A simple stage or platform doubtless sufficed for the action. There was at least one door for exits

[1] *Cf.* HERFORD, *Lit. Rel. of England and Germany in the Sixteenth Cent.* chap. iii; CREIZENACH, II, 121 ff., 164 ff.

[2] See, however, l. 827: "Will you resort with me vnto Ierusalem?" and l. 842: "We shal be at Ierusalem, I think, to morow."

and entrances. After l. 1302 the devils are directed to "cry all thus *without the doore*, and roare terribly!"[1] During the dinner at the house of Simon the Pharisee some sort of a table and stools were brought out. When Mary appears seeking Christ in the house of Simon (ll. 1662 ff.), she doubtless walked about on one side of the stage pretending to look for the company already seated at dinner on the other side. Joining the company, she creeps under the table and does "as it is specified in the Gospell." The actors of course were dressed in some way to conform with their various parts, but in such fashion as to admit of rapid shifting of costume to suit the rapid change of parts and their necessarily short absence from the stage. Stage disguises also were used (see ll. 56, 400, 991, 1543)—"a cap and gown," and the like; all probably more or less conventional, although more regard than usual is shown for dramatic decorum and probability when Infidelity, at the house of Simon, although in disguise, is cautioned to keep his face concealed from Christ's sight.

Distribution of parts

The title-page informs us that "Foure may easely play this Enterlude." "Foure" is perhaps a misprint for *five*, as during two long periods in the play (ll. 423–812 and 1679–1867) five speaking characters are on the stage at once. It is likely, however, that the part of Infidelity was written to be played by a boy, who possibly, as such, was not counted among the "foure." We find the same arrangement in Lupton's "Moral Comedie" *All for Money*, where four actors carry among them some thirty odd parts, while that of *Sinne* the Vice (a single part), is impersonated by a boy.[2] The distribution of the five parts in Wager's play may have been as follows:

[1] *Cf.* BALE'S *Kynge Johan* (Camden Soc., p. 53): "What a noyse is thys that without the dore is made."

[2] *Cf. Jahrb. d. Shaks.-Gesellsch.*, XL, pp. 133, 154, 171. The editor (Ernst Vogel) of the reprint remarks the same arrangement further in *Like Will to Like*, *Trial of Treasure*, and *Wit and Wisdom*. *Cf.* ECKHARDT, *Die lustige Person*, p. 215.

A. The Prologue, and ll. 247–812 (Pride), 843–926 (Simon), 1103–1222 (Knowledge of Sin), 1329–1454 (Faith), 1480–1518, 1575–1962 (Simon), 2007–2052 (Love).

B. Lines 1–842, 927–1302, 1523–1962 (Infidelity).

C. Lines 57–226, 423–842, 1009–1454, 1679–1866, 1963—2052 (Mary).

D. Lines 247–812 (Cupidity), 841–988 (Malicious Judgment), 1027–1202 (The Law), 1329–1454 (Repentance), 1480–1962 (Malicious Judgment).

E. Lines 247–812 (Carnal Concupiscence), 1231–1518, 1575–1934 (Christ), 1963–2052 (Justification).

Synopsis of the action

For the sake of marking the exits and entrances and the arrangement of the parts, I venture to suggest a division into scenes after the continental system in the following analysis of the story:

The Prologue: A defense of the "faculty" or "feate" of acting, especially the acting of improving morality-plays. The author's sources in the Bible and in "Doctours."

Scene i. *Infidelity solus.* His function. Intends to oppose the new Christ (ll. 1–56).

ii. *Infidelity and Mary Magdalen.* Mary's character; her frivolity; berates her tailor; Infidelity offers sympathy, and — temptation; she tells of her youth and upbringing; she now has come into her inheritance of the castle of Magdalene; she should enjoy her wealth. Infidelity promises to introduce her to good company (ll. 57–226).

iii. *Infidelity solus.* He finds Mary toward; plans to complete her ruin (ll. 227–46).

iv. *Infidelity, Pride of Life, Cupidity* and *Carnal Concupiscence.* These worthies assert that they already have dominion in Mary's mind and desires. Each recites his qualities and powers (homily on the deadly sins). Names they take for disguises (ll. 247–422).

v. *Infidelity, Pride, Cupidity, Carnal Concupiscence, Mary.* Mary again is annoyed by her servants; is introduced to Infidelity's companions and instructed in their lore; the proper allurements of dress and manners. A four-part song at parting (ll. 423–812).

vi. *Infidelity, Mary.* Mary is fortified in her new faith. They leave for Jerusalem and a life of pleasure (ll. 813–842).

vii. *Simon the Pharisee* and *Malicious Judgment*, in conference, resolved to compass the downfall of Christ. Malicious Judgment set to watch for him (ll. 843–926).

viii. *Malicious Judgment* and *Infidelity* confer under what names they are to pass, the better to deceive. One seeks to entrap Mary, the other Christ (ll. 927–988).

ix. *Infidelity* will put on a new garment for disguise, and assure himself of Simon (ll. 989–998.)

x. *Infidelity, Mary.* She has gone to the bad (ll. 999–1026).

xi. *Infidelity, Mary, the Law of God.* Turning-point of the action. The Law, bearing the Tables, denounces against Mary the Old Testament law. Conscience stirs within her. Pleadings of Infidelity *vs.* Law (ll. 1027–1102).

xii. *Infidelity, Mary, Law, Knowledge of Sin.* Knowledge of Sin adds another step in Mary's conversion. But law and conscience alone offer no hope and prompt to despair. Long contention for her soul. Hope of salvation in the Messias hinted (ll. 1102–1202).

xiii. *Infidelity, Mary, Knowledge of Sin.* Last efforts of Infidelity; scoffs and taunts; he violently expels Knowledge of Sin (ll. 1203–1222).

xiv. *Infidelity, Mary.* He tries to reassure her—in vain (ll. 1223–1230).

xv. *Infidelity, Mary, Christ.* Christ announces his mission. Infidelity resists; is cast out. The Divels roare terribly (ll. 1231–1302).

xvi. *Mary, Christ.* Christ raises Mary; she is repentant and believes (ll. 1303–1326).

xvii. *Mary, Christ, Faith, Repentance.* Faith and Repentance confirm Mary in right doctrine (Protestant). They lead her off (ll. 1327–1454).

xviii. *Christ* thanks the Father for a sinner saved. Gospel phrases (ll. 1455–1479).

xix. *Christ, Malicious Judgment, Simon.* Simon biddeth Christ to dynner. Christ and Simon walk in the garden (ll. 1480–1518).

xx. *Malicious Judgment* and *Infidelity* prepare the dinner and cry out against Christ. They promise to raise the Jews against him (ll. 1519–1574).

xxi. *Malicious Judgment, Infidelity, Simon, Christ.* The dinner. Malicious Judgment and Infidelity try to entrap Christ on theological questions. He avows himself the Son of God (ll. 1575–1678).

xxii. *Malicious Judgment, Infidelity, Simon, Christ, Mary.* Mary repentant seeking Christ's presence. She washes and anoints his feet "as it is specified in the Gospell." The parable of the two debtors. Christ pardons Mary's sins and prefers her before the self-righteous Pharisee and his company, who turn upon and denounce him (ll. 1679–1934).

xxiii. *Malicious Judgment, Infidelity, Simon.* Simon sets Infidelity and Malicious Judgment to spy upon Christ and collect evidence against him (ll. 1935–1962).

xxiv. *Mary, Justification.* Justification expounds to Mary Christ's sentence, "Many synnes are forgeuen her, for she loued much," in a safe, Protestant sense: not love but faith saved Mary, although love is a fruit of faith—and so enters after faith in the next scene (ll. 1963–2006).

xxv. *Mary, Justification, Love.* Love proclaims himself the offspring of Faith. Justification and Love turn to the audience and moralize the scene, explaining the successive steps in Mary's course of sin and salvation. Rest assured that not by love, but "by Faith onely Marie was iustified." Benediction from Mary (ll. (2006–2052).[1]

The preceding analysis suggests very clearly the scheme of action of a typical morality-play. The morality is in itself the drama in its rudiments, or rather in a state of pure philosophical abstraction, presenting Homo, Juventus, or some other typical abstraction of man, and the struggle in and for his soul of the powers (abstract) of good and evil—the eternal and original dramatic conflict! So here is presented, largely in the abstract, a scheme of temptation, fall, repentance, struggle, and salvation, The morality, moreover, is essentially an allegory. In the above analysis the allegorical intention of this play is made plain. Infidelity, once admitted into the heart, leads to Pride, Cupidity, and

[1] Note that twice the stage is cleared (after ll. 842 and 1962). This comes nearer than anything else to a natural division into acts.

the rest of the seven deadly sins. The Law denounces punishment, and conscience or a Knowledge of Sin leads to despair, unless forgiveness and salvation are promised, and unless Faith expel Infidelity. Malicious Judgment and Infidelity lead others to reject salvation. Faith leads to Justification and to Love. It is around this simple framework and the *donnée* of the story given in Luke, chap. 7, that our author builds his drama.

Diction and versification

Wager writes in the literary dialect of his period—a fashion of speech unlike that which was to follow in the fully developed Elizabethan literature, in its fondness for abstract and circuitous turns of phrase in place of the concrete and condensed Elizabethan idioms, for cumbrous inversions, and for a clerical and Puritan vocabulary. He exhibits many of the characteristic usages of sixteenth century English, now obsolete or rare.[1]

The subject of Wager's versification offers considerable difficulties, and until the question ef the evolution of the pentameter English verse in the sixteenth century and of English verse-forms only slightly touched by continental influence in the period generally has been more fully investigated and settled, any topic in the field must be discussed with extreme caution. It is obvious that Wager comes in a period of rhythmical and metrical transition, when the ancestral four-stress verse is rapidly breaking up and losing its predominance as a national measure, and when the secret of the Chaucerian and continental pentameter has not yet been fully recovered. Alliteration as a mark of the rhythm is no longer to be relied upon. To the modern ear Wager's

[1] Such, for example, as (*a*) the use of plural subject with a singular verb: ll. 40, 1090, 1328; (*b*) use of double superlative: l. 58; (*c*) assimilation of final *s* of the genitive with initial *s* of following word: l. 1107 (conscience['s] sight); (*d*) idiomatic use of prepositions: as l. 405 (How think you *by* me?); *cf.* ll. 532, 632, 649, 817, 1851; l. 781 (a song *of* your name); l. 1000 (*for* you = for all you care, or know).

Further peculiarities of his diction may be studied in the Glossarial Index accompanying the text.

verses, with certain exceptions, are neither rhythmical nor metrical: that is, in a natural reading the ear is uncertain, in a very large number of cases, whether the norm of the verse is four, five, or sometimes even six, rhythmical stresses,[1] or whether any rhythmical scheme of either ascending or descending movement or type of rhythmical feet or intervals within the verse (rhythmical iamb, trochee, anapæst, or dactyl) is intended; and metrical or syllabic his verse is not, for the number of syllables in a line runs anywhere from eight to fourteen or fifteen.[2] A verse very loosely constructed, in various rhyming combinations, marks the popular drama of the entire period. Now its general intention is four stress,[3] and at other times five stress.[4] Wager starts out with a "Prologue" in the Rhyme Royal stanza, a form traditionally associated with the pentameter measure, and, although his rhyme-scheme changes, his rhythm seems to continue the same throughout the piece. In his case, as most probably in that of others, it would seem that our author, writing with an untrained ear and ignorant of good models, intended to produce a five-foot verse, but through negligence and inability often failed in his attempt. He and his audience are far more solicitous for rhyme than for rhythm, while metrical measures would be a step altogether beyond them.

Almost any approximate congruence of final syllables, whether stressed or unstressed, is a rhyme for Wager. Inversion of order for the sake of rhyme is frequent.[5] Iden-

[1] Examples: ll. 112 (I haue not sene a gentlewoman of a more goodly grace), 237 (Loke, in whose heart my father Sathan doth me sow), 841 (Go, wanton, get you forth with sorow), 1000 (I may doe what I will, for you), 1109 (So that by the dedes of the law, or by his own might).

[2] *E. g.:* ll. 16 (Muche woe had some of vs to scape the pillorie), 129 (That he was a man of a worshipfull disposition), 270 (I was goyng forth you to call), 1455 (I thank thee, O father, O Lord of heuen, earth, and of al).

[3] *Cf.* SCHIPPER, *Altenglische Metrik* (Bonn, 1881), I, pp. 231 ff.

[4] *Cf.* BRANDL, *Quellen des weltlichen Dramas in England vor Shakespeare* (Strassburg, 1898), p. lx.

[5] *E. g.:* l. 1411 (The word to a glasse compare we may).

tical rhyme is common, especially in polysyllabic words.[1] There are many careless and imperfect rhymes.[2] The alliteration is not conspicuous.

Rhyme-scheme

The arrangement of rhymes shows some variety. The rhymes of the "Prologue" are those of the Rhyme Royal or Chaucerian stanza (*a b a b b c c*). The greater part of the body of the piece (ll. 1–234, 843–1962) is in alternate quatrains (*a b a b*). The rest (ll. 235–782, 803–842, 1965–2052), with the exception of the song, is in couplets. The song (ll. 783–802) consists of two stanzas rhyming *a b a b* and one rhyming *x b x b*, each with the refrain *m m*. There are not infrequent lines in quatrain or couplet in which rhyme is entirely absent.

The speeches uniformly begin and end with the beginning and ending of a line. In most cases, except where the speech is only one, two, or three lines long, it is continued through and ends with the ending of a quatrain or couplet.

It is probable that in most of the dramas of this period changes of rhyme-scheme or of measure were introduced for a purpose, and that certain forms were felt to be appropriate to certain parts or moods. Thus, in some of John Heywood's plays Rhyme Royal is reserved for passages of especial dignity or impressiveness, the alternate quatrain for the

[1] *E. g.:* ll. 868, 870 (captiue, prerogatiue), 988, 990 (possible, inuisible), 1167, 1169 (infirmity, maiestie), 1172, 1174 (acceptation, contentation), 1599–1602, etc.

[2] *E. g.:* ll. 94, 96 (midst, best), 377–8 (gathering, synne), 843, 845 (him, Naim), 872, 874 (together—perhaps written "togider"—, consider), 1071, 1073 (shall—perhaps written "will"—styll), 1368, 1370 (body, daily), 1432, 1434 (Mary, plainly), 1596, 1598 (compassion, satisfaction; *cf.* 1620, 1622), 1931, 1933 (render, remember ?), 1932, 1934 (spoken, open). Some other apparent cases probably represent actual pronunciations: thus, ll. 54, 117, 123, 251, 450, 823, 833, etc., friend, mynd: *cf.* ELLIS, *Early English Pronunciation*, London, 1869, pp. 80, 104, 779; given by BULLOKAR, 1580, as "frendes, frinds (friindz)," pronounced like "Al*gier*, *bier*," etc. Similarly SALESBURY, 1547. But *aliter* by PALSGRAVE, 1530, as "frende," like "fende" =fiend, and LEVINS, 1570: but BALE, *Thre Lawes*, 1538, ll. 157, 348, gives as rhymes "mynde," "fynde" = fiend, and "kynde," and in his *Temptacyon* (ed. Grosart, p. 25), "frynde" and "wynde." *Cf.* also *Kynge Johan* (Camden Soc.), pp. 12, 15, 34, 86, 87, 93. Also ll. 458 (benefited, requited), 947 (harted, conuerted), 1875 (heard, afeard), 2015 (perfite, delite), and possibly 377, as above.

Similarly, looseness in rhyming marks other moralities, *e. g.*, *Mankind*. *Cf.* BRANDL, *Quellen*, pp. xxv, lxi, lxx.

ordinary business of the dialogue and for middle or neutral parts, and five-foot couplets for the Vice and the comic parts.[1] The same forms, however, were not always used for the same effects by others. In the case of the *Mary Magdalene* it is difficult to say what was the author's intention. Rhyme Royal for the "Prologue" is in accordance with the common practice. And the alternate quatrain seems to be designed for the basis of the dialogue throughout the bulk of the play. Whether the couplet, however, was used for comic effect is doubtful. It certainly is not so used in the last eighty-seven lines (scenes xxiv, xxv) of the play, which, though written in this form, are entirely serious and homiletical. Nor are the opening lines with Infidelity's burlesque entrance written in couplets, as we might expect. Furthermore, the change (at l. 235) from quatrains to couplets occurs, curiously enough, in the middle of a speech by Infidelity, but at the precise point where he turns from commenting on Mary's towardness, after her exit, to what is apparently a speech directed at the audience. The use of couplets then continues through all the scenes[2] between Infidelity and his associates and Mary down to their departure from the stage and the entrance of Simon the Pharisee with Malicious Judgment (l. 842). Familiar comedy is the obvious intention of these scenes; so that it seems probable that in a general way Wager was following Heywood's practice in the partition of his rhyming measures.

The author's aim and intention

The aim of the authors of the mystery-plays dealing with the story of Mary Magdalen, as of other mystery-plays, is a comparatively simple and unsophisticated one —to hold the attention of their audience by telling as dramatically as they can a striking episode of religious history. The edification of the audience and the justification of the author is found in the

[1] *Cf.* BRANDL, *Quellen*, p. lii. See also pp. xxiv, xxxvii, lx.

[2] With the exception of their song (ll. 783–802.)

choice of the subject. The aim of our author (and of other authors of morality-plays) is different. He lives in an age of reformation. Edification is now his insistent and his persistent purpose. He has a moral aim: to show the sinfulness of wantonness by presenting an accredited story from Holy Writ, heightened with familiar circumstance and local color to make it the more telling; and to offer a model of repentance and reform in the case of the same sinner saved. That his edifying intention may never for a moment be in doubt, the accessory parts are not those of other men and women, feigned or historical, but the personified qualities of virtues and vices. He has also another aim of edification: at convenient intervals, and especially at the end, after the action is finished and his abstractions have the floor quite to themselves, the text and the situation are to be improved and right doctrine to be taught therefrom. Here the learned clarke and the theologian finds his opportunity and enforces, in the case of our play, his favorite doctrine of the pre-eminence of faith over love as a means of salvation.[1] This is his thesis, and for this more than anything else the play is written and its laborious structure devised. Other aims are here merely incidental which in true dramatic writing are primary, such as the simple delectation of an audience, and the free exercise of the author's *vis comica* in drawing character and depicting the passages of life. Wager has some dramatic power. Mary's character, especially before her repentance, is sketched with a free hand. Her tempters and associates, although handicapped by their abstract names and functions, manage to put on some of the swagger, customs, and local color to be seen in the city-gallants of the time. The author treats these

[1] *Cf.* the similar enforcement of the doctrine that "grace and faith" rather than "will-works" and good deeds bring salvation, in the Epilogue to *God's Promises* spoken by "Baleus Prolocutor" (Hazlitt's Dodsley, I, p. 322). In the earlier (Catholic) *Everyman*, however, it is *Good Deeds* whose saving power is emphasized.

episodes with as much realism as his dramatic type admits —perhaps with more than we should have expected from one of his cloth and sect. But his main aim is doctrine rather than drama.

Class

The play is essentially a morality-play.[1] Its use of allegorical figures, its fully developed Vice, and its long-winded discourse of doctrine fatally mark it of this class. In its use of an episode of biblical story, however, it is unlike most other morality-plays and stands nearer the New Testament mystery-plays and the continental biblical dramas.[2] It is further remarkable among English plays of the sixteenth century in introducing the figure of Christ upon the stage alongside of those of Simon the Pharisee and Mary herself. Bale, it is true, introduces the figure of Deus Pater[3] in his *Comedy Concernynge Thre Lawes* and of Christ in his *Johan Baptystes* and *Christ's Temptation;* "God speaketh" in *Everyman*, as in Bale's *God's Promises;* and the figure of Christ had appeared in several mystery-plays.[4] But, though there is mixture of two types

[1] That the entry in the *Stationers' Register* and its own title-page describe it as an "Enterlude" and that one of the speakers at line 365 speaks of "our tragedie" are points that have no necessary or determinative bearing on the classification to be adopted for this, or for similar plays, by the modern student of dramatic history. The term "Interlude" in contemporary use, and earlier, was of altogether too wide and loose a signification (*cf.* CHAMBERS, *Mediæval Stage* [London, 1903], II, p. 182); while no one, I suppose, even supported by the internal evidence of Pride, will argue that this is a "tragedie"! CREIZENACH's definition (*Geschichte*, I, p. 458), of the morality, which is both authoritative and orthodox, makes the placing of this play clear: "Mit dem Ausdruck 'Moralitäten' bezeichnen die Litterarhistoriker diejenigen Dramen des ausgehenden Mittelalters und der Reformationszeit, in welchen die Träger der Handlung ausschliesslich oder vorwiegend personificierte Abstracta sind." *Cf.* GAYLEY, *Representative English Comedies* (New York, 1903), I, pp. lv–lvii; also COLLIER, *Hist. Eng. Dram. Poetry* (London, 1879), II, pp. 183, 184. CREIZENACH himself (*op. cit.*, III, p. 588), it is true, relying upon Collier's description of it, mentions this play, not strictly among the English moralities, but in a section dealing with the "Weitere Entwicklung des biblischen Dramas." It is doubtless a biblical drama, but an allegorical biblical drama, in which personified abstractions preponderate (eleven out of fourteen characters are such) — that is, by the definition, a morality play. *Cf.* also ECKHARDT, *Die lustige Person*, pp. 81, 140.

[2] *Cf.* CREIZENACH, II, pp. 108 ff.

[3] So also see *The Castle of Perseverance.* Pater Cœlestis *speaks* in Bale's *Johan Baptystes* — and there are other instances.

[4] In the Digby play of *Mary Magdalene*, and in the York, Chester, Woodkirk, and Coventry cycles *passim.* See below, pp. xxxv–xxxvi ff.

in it, as in Bale's *Kynge Johan*, the date of this play forbids our classing it as properly transitional between mystery and morality plays. In the development of dramatic kinds it stands rather as a "sport" by itself, or, at best, as pointing to the approaching breaking-up of the morality kind through the increasing introduction of figures from real life and from history.[1] It is not a pure morality because its central figure is not an abstraction or a type, and because its story is historical. It seems to stand in no close relation to any particular plays or class of plays of the period,[2] although it obviously belongs in that broad division of allegorical literature dealing with the Battle of the Virtues and the Vices, of which the first dramatic exemplar was the Play of the Paternoster mentioned by Wyclif in 1378, and the next two (in England) the still extant *Pride of Life* and *Castle of Perseverance*. It does not fall into any of Brandl's groups, although in its allegorical machinery it seems to

[1] Similarly in *Horestes*, 1567; *King Darius*, 1565; Bale's *Kynge Johan*, 1548; *Nice Wanton*, 1560; etc. A similar position between miracle-play and morality is occupied by the Digby Magdalen play, as CHAMBERS notices, *op. cit.*, II, p. 155.

[2] Wager no doubt had read Bale, and was indebted to him. In BALE'S *Thre Lawes*, as in WAGER'S *Mary Magdalene*, there is a Vice called Infidelitas ("Infidelity" in the text) who is the father of other vices (BALE, l. 973), and in both the figure of Law appears bearing the Tables of the Law. The treatment of Christ by Simon the Pharisee and the vices, his abettors, in Wager's play, although implied in the biblical account, may have been directly suggested by the similar attitude toward John of "Pharisæus" and "Sadducæus" in BALE'S *Johan Baptystes*. *Cf. Harleian Miscellany*, I, p. 107:

Pharisæus.

As is said abroade, thys fellowe preacheth newe lernynge;
Lete vs dyssemble, to vnderstande hys meanynge.

Sadducæus.

Wele pleased I am, that we examyne hys doynges,
Hys doctrine parauenture myght hyndre els our lyuynges;
But in our workynge we must be sumwhat craftye.

And immediately after, when they approach him, John, like Christ in Wager's play, spies through their drift, and rebukes them.

PROFESSOR BRANDL (*Shakespeare-Jahrbuch*, XXXIX, p. 318) insists on the similarity between the allegorical figures introduced here by Wager and in his several plays by Bale. But the names are the same in only two or three cases, and the personifications are mostly those of the deadly sins, or others equally common.

belong to that of the *World* and the *Deadly Sins*.[1] It is essentially a biblical play in a morality setting, or a biblical morality-play.

Sources

The author tells us in his "Prologue" that Luke, chaps. 7 and 8, was the main source of his story. Other portions of the Bible are abundantly quoted or paraphrased incidentally, but Luke is the basis of the play. Wager accepts without question the time-honored identification in Latin Christendom[2] of Mary Magdalen with the woman who was a sinner of Luke, chap. 7, and with Christ's follower and friend mentioned in Mark, chap. 16, and John, chaps. 19 and 20.[3] He betrays no consciousness of the long and bitter sixteenth century controversy over the question, which began with Jacobus Faber Stapulensis in Paris in 1518.[4] On the

[1] *Quellen des weltlichen Dramas in England* (Strassburg, 1898), pp. xliii, etc. *Cf.* also J. P, COLLIER, *Hist. Eng. Dram. Poetry* (London, 1879), I, pp. xi, xii; K. L. BATES, *Eng. Religious Drama* (New York, 1893), pp. 252–4; SYMONDS, *Shakspere's Predecessors* (London, 1884), chap. iv; CREIZENACH, *Geschichte des neueren Dramas* (Halle, 1893), I, pp. 461–4.

[2] Which after 604 A. D. followed Pope Gregory the Great's ruling that all were identical with Mary Magdalen. KNÖRK, *Untersuchungen über die Mittelenglische Magdalenenlegende des MS. Laud 108*, (Berlin, 1889), p. 18.

[3] The name *Magdalena* itself appears only in the following New Testament verses: Matt. 27:56, 61; 28:1; Mark 15:40, 47; 16:1, 9; Luke 8:2; 24:10; John 19:25; 20:1, 18.

[4] KNÖRK, p. 18. I have before me a collection of seven Latin controversial tracts "De Tripliei [sic] Magdalena": (1) *De Maria Magdalena, Tridvo Christi, et vna ex tribus Maria, Disceptatio* [Jacobi Fabri Stapulensis], Paris 1519; (2) *De tribvs et Vnica Magdalena Disceptatio Secunda* [J. F. S.], Paris, 1519; (3) *Disceptationis de Magdalena Defensio* [Judocus Clichtoueus], Paris, 1519; (4) *Apologiae seu defensorii Ecclesiae catholicae non tres siue duas Magdalenas sed vnicam celebrantis et colentis Tutamentum et Anchora*, per Marcum de Grand Val, 1519; (5) Marcus de Grandval, *De Vnica Magdalena Apologia*, 1518; (6) Joannis Fisscher Roffensis in Anglia Episcopi, necnon Cantibrigien. academiae Cancellarii . . . . *Confutatio Secundae Disceptationis per Jacobum Fabrum Stapulensem habitae*, Paris, 1519; (7) *Scholastica Declaratio sententiae et ritus ecclesiae de vnica Magdalena, per Natalem Bedam . . . . contra magistrorum Jac. Fabri et Judoci Clichtouei scripta*, Paris, 1519. One may conjecture that No. 6, Bishop Fisher's tract, at least, would be likely to come under Wager's notice, especially if Wager were a Cambridge man. It certainly is noteworthy, at any rate, that Wager seems to assume, agreeing with Fisher, that the three, or two, women apparently mentioned, are really one. Nevertheless there are obstacles in this pleasing path of conjecture, for one of the "duodecim Suppositiones" set forth by Fisher is this: "Probabile est Peccatrici culpam diu ante fuisse dimissam, quam ad Simonis domvm accesserit." Wager does not so represent this point (*cf.* ll. 1843 ff.); although before her coming to Simon's house (ll. 1301 ff.) Christ is represented as casting the devils out of her, and intimation of her forgiveness (l. 1336) is given by *Repentance*. Wager is probably following the biblical account independently according to his own lights.

other hand, he confines himself strictly to the gospel story, and, beyond a couple of references to Mary's castle of Magdalen and to her parentage and early training, makes no use of the extra-biblical legend of Mary's life. It is probable enough that even so learned a clarke as Wager would make use of the English version of the Bible for his purpose. Indeed, the play is full of echoes from it. For convenience of comparison, therefore, the portions of Luke referred to are here reprinted from the Cranmer Version of 1539:[1]

Luke 7:36. And one of the Pharises desyred him that he wolde eate with him. And he went into the Pharises house, and sate downe to meate.

37. And, beholde, a woman in that citie (which was a synner) as soone as she knew that Iesus sate at meate in the Pharises house, she brought an alablaster boxe of oyntment.

38. And stode at his fete behynde hym wepynge, and beganne to wesshe his fete with teares, and dyd wipe them with the heeres of her heed, and kyssed his fete, and anoynted them with the oyntment.

39. When the Pharise (which had bydden him) sawe, he spake with in him selfe, saying: If this man were a prophete, he wolde surely knowe who, and what maner of woman thys is that toucheth him, for she is a synner.

40. And Iesus answered, and sayde vnto him: Simon, I haue some what to say vnto the. And he sayd: Master, saye on.

41. There was a certayne lender which had two detters: the one ought fyue hundred pence, and the other fyfty.

42. When they had nothinge to paye, he forgaue them both. Tell me therfore, which of them wyll loue him most?

43. Simon answered, and sayd: I suppose, that he to whom he forgaue moost. And he sayde vnto him: Thou hast truly iudged.

44. And he turned to the woman, and sayde vnto Simon: Seest thou this woman? I entred in to thy house, thou gauest me no water for my fete: but she hath wesshed my fete with teares, and wyped them with the heeres of her head.

45. Thou gauest me no kysse: but she, sence the tyme I came in, hath not ceased to kysse my fete.

46. Myne heed with oyle thou dydest not anoynte: but she hath anoynted my fete with oyntment.

[1] *The English Hexapla* (London, 1841).

47. Wherfore I saye vnto the: manny synnes are forgeuen her, for she loued moche. To whom lesse is forgeuen, the same doeth lesse loue.

48. And he sayde vnto her, thy synnes are forgeuen the.

49. And they that sate at meate wyth him, beganne to saye within them selues: Who is thys which forgeueth synnes also?

50. And he sayd to the woman: Thy fayth hath saued the: Go in peace.

8:1. And it fortuned afterwarde, that he him selfe also went throughout cytyes and tounes, preachynge, and shewinge the kingdome of God, and the twelue with him.

2. And also certayne women, whych were healed of euell spretes and infirmities: Mary which is called Magdalen (out of whom went seuen deuyls).

3. And Ioanna the wyfe of Chusa, Herodes stewarde, and Susanna, and many other: which ministred vnto him of their substance.

The Vice

The "Infidelity" of this play is a character modeled on the traditional lines of the Vice, and is an excellent representative of the type. He fulfils the threefold function of the part, as the enemy of the Good and of God, as a tempter of man, and (in less degree in this play) as buffoon.[1] He calls imprecations on and tries to drive

[1] L. W. CUSHMAN, *The Devil and the Vice in the English Dramatic Literature before Shakespeare* (Halle, 1900), p. 72.

MR. E. K. CHAMBERS, in his *Mediæval Stage*, II, pp. 203 ff., has recently attacked the views of Cushman as to the history of the Vice, maintaining that the Vice is essentially a development of the mediæval clown or jester, and pointing out that the name first appears in JOHN HEYWOOD'S *Love* and *Weather* in 1533, and so that the type is derived in English from French farce, the kind of drama which Heywood is imitating. The matter of the name is not very important; the early existence and persistency of the type in its fundamental characteristics is the important point. Mr. Chambers's radical views perhaps depend in some measure upon his peculiar conception of the morality kind and its history. I still see reason for holding with CREIZENACH (*Gesch. d. n. Dramas*, III, ff. 504, 505: "Er [der Vertreter des Bösen Prinzips] ist ohne Zweifel ein Abkömmling des lustigen Teufels Titinillus, der , . . . aus der Mysterien in die Moralitäten übernommen wurde. Diese aus Clown und Teufel zusammengesetzte Person nahm in den Moralitäten einen immer breiteren Raum ein und wurde nebst anderen Bestandteilen des Moralitätenstils auch in die Dramen aus der biblischen und Profangeschichte hinübergenommen. . . . . Doch hat sich im Laufe des 16. Jahrhunderts als gemeinsame Gattungsbezeichnung für alle diese verwandten Figuren der Name Vice (Laster) immer mehr eingebürgert"); and with GAYLEY (*Repr. Eng. Com.*, I, pp. xlvi ff.: "Since the idea of the Vice seems to be inseparable from that of the moral play, the character had achieved a promi-

away his opponents (Christ and the allegorical Virtues of the play).[1] He satirizes the friars, marriage, dress and customs, and the like.[2] In tempting Mary he first ingratiates himself by pretending to former knowledge of her parents, and of herself as a child, and later by cajolery and flattery.[3] He then tempts her and leads her astray. He endeavors to still her scruples and stifle the voice of conscience.[4] He and his assistant Vices provide the comic element and supply the "pleasaunt myrth and pastime" promised by the title-page. Infidelity enters with a characteristic piece of burlesque and nonsense jingle. His favorite exclamation is *Huffa*! He makes use of foreign (Latin) phrases,[5] probably intended as half-asides for the audience, although on one occasion Mary is made to overhear him and profess to understand his quotation. And (very "delectable" to the audience, doubtless) he is cast out by Christ, while his associates without the door roar terribly. The Vices also take on assumed names

nence long before it was listed as a generic designation. . . . . The fact is that the Vice takes part in all the plays under consideration, whether called morals proper or moral interludes, from 1400 to 1578, except only *Wisdom* of the pre-Reformation series and the *Disobedient Child* of the post Reformation"), that the Vice, however called, is found in some of his essential characteristics in the greater number of the morality plays. He is a composite type, and not merely, as Chambers maintains, a descendant of the clown or jester. He is one of the distinguishing elements or differentiae of the later morality play. Professor Gayley moreover finds the type (without the name) existent also in the continental drama; and GASTON PARIS has noticed a similar fact and suggested a partial line of influence (*Mediæval French Literature* [London, 1903], p. 158: "Note . . . . that the *sot* [from the *Sotiés*] . . . . often figured in the mysteries and moralities . . . . From this type derives the Spanish *gracioso*, the English clown, the German *Hanswurst*, certain Italian buffoons, and more than one of the characters we meet with in French drama until the seventeenth century"). It must be noticed that the Vice not infrequently appears in plays which are not in any proper sense moralities. (*Cf.* ECKHARDT, *Die lustige Person*, pp. 159 ff.) But, of course, the figure was easily adaptable for comic purposes in any dramatic kind.—The traditional association of the Vice with the Devil type and the Elizabethan conception of his nature are illustrated in JONSON'S *Devil is an Ass*, I, i. On the subject generally see also ECKHARDT, *Die lustige Person im älteren englischen Drama* (Berlin, 1902), esp. pp. 98 ff. Eckhardt's views of the genesis of the Vice (p. 101) seem preferable to those of Cushman. But both agree generally as to the traits of the Vice (Eckhardt perhaps includes too much) and as to his connection with the morality kind. See p. 105 for Eckhardt's discussion of the point in regard to the first appearance of the name "Vice" in Heywood's plays. See also CUSHMAN, 67 ff. See especially ECKHARDT, pp. 140, 141, for a discussion of the Vice in Wager's play.

[1] CUSHMAN, pp. 81, 82,
[2] *Ibid.*, pp. 81, 82.
[3] *Ibid.*, p. 92.
[4] *Ibid.*, p. 97.
[5] *Ibid.*, p. 114.

and disguises for the purpose of deception, as in other plays.[1] All of these traits, as Professor Cushman has shown, are common to the Vice in other morality-plays. In few is the part more completely developed along its legitimate or conventional lines than here.

Treatment of the theme before Wager

The story of Mary Magdalen had been the theme of much preceding literature, both English and continental, so that Wager's choice of subject is not strikingly original. The remarkable thing is that he has made so little use of earlier versions of the story in poetry or in drama. He has practically disregarded the legend of the saint on which all these versions are founded.

The legend: its content and provenience

This legend, however, had been the source of so much literature that a word or two here in regard to it will not be inappropriate. Although other and much earlier sources of the legend have been traced and were sometimes utilized in mediæval literature, nearly all modern versions are founded on the *Legenda Aurea* (Lives of the Saints) of Jacobus de Voragine, circa 1275—published by Caxton in 1483 under the title of the *Golden Legend* in a free English translation[2] made with the help of an earlier French version. The *Golden Legend* relates very briefly the early career of Mary, which is the subject of Bible story and of Wager's play. Mary was descended from kings; her parentage is told; with her brother Lazarus and sister Martha she inherited their wealth, receiving for her especial part the castle of Magdalo; while Lazarus turned to knighthood, and Martha was a sage steward of her wealth, Mary used hers for the delight of her body and came to be "called customably a sinner." How she later turned to Christ, washing and anointing his feet at

[1] CUSHMAN, p. 134. *Cf.* also ECKHARDT, pp. 204, 205.

[2] To be conveniently consulted in the reprint edited by F. S. ELLIS, London, 1900 (Temple Classics); see Vol. IV, pp. 72-89.

the feast of Simon, and how Jesus forgave her sins and cast out of her seven devils, is told freely, but in accordance with the biblical narrative. So far it is conceivable that Wager may have read and utilized the *Golden Legend.* The story of her later career, however, which is given in much fuller detail, he ignores, like a good Protestant. This relates how, after Christ's ascension, she, with other disciples, being set adrift in a rudderless boat, was miraculously wafted to the port of Marseilles, and there preached to the heathen, converting the prince of the province and his lady, with attendant miracles; what marvels and adventures befel this latter couple on their journey to the stations of Rome and the Holy Land to receive confirmation from St. Peter, and how Mary by miracle rescued their child and brought the lady to life again; how later Mary retired into the desert and there abode in solitude for thirty years, miraculously sustained by angels; and finally of her holy death.

How the chief particulars in the earlier part of this legend grew out of the uncertain references in the Bible narrative has already been suggested. The Eastern Church has always held to the stricter and more conservative interpretation. In the West the legend had its growth.[1] And in the literature of the West it constantly reappears in poem and drama and legendaries and homilies in verse and prose.

Mary Magdelen in continental literature

Abroad, as in England, the theme was a favorite one, especially during the fifteenth and sixteenth centuries. In France it was treated dramatically several times. Petit de Julleville notes the representation of a *Vie de Marie Magdaleine*[2] at Cambrai in 1460, and gives an analysis[3] of a *Vie de*

[1] Outlined, for its several stages, in KNÖRK, *Untersuchungen über die mittelenglische Magdalenenlegende des MS. Laud 108* (Berlin, 1889), pp. 17 ff., and with important corrections and additions in EGGERT, *The Middle Low German Version of the Legend of Mary Magdalen* (in the *Journal of Germanic Philology*, IV, pp. 132 ff.).

[2] *Les Mystères* (Paris, 1880), II, p. 644.

[3] *Ibid.*, II, p. 533.

Marie Magdaleine contenant plusieurs beaulx miracles, comment elle, son frère le Lazare et Marthe sa soeur vindrent à Marseille, printed at Lyons in 1605. In his list[1] of lives of saints told in French verse between the eleventh and fourteenth centuries is recorded one of *Ste. Marie-Madeleine* by Guillaume Le Clerc,[2] and in his *Répertoire du théâtre comique au moyen âge* (Paris, 1886), No. 43, a morality of *Lazare, Marthe, Jacob, Marie Madeleine* (ed. LeRoux de Lincy, III, No. 1). And in Italy[3] also the story of Mary Magdalen was a popular theme.[4]

From these examples it is evident how frequently it was selected for dramatic treatment. Indeed, in the earliest stages of the evolution of the religious drama, in the liturgical tropes, Mary was assigned a prominent part, and in the Easter services representing the Resurrection she appeared at the grave with the other Maries, and later announced the event to the apostles.[5] At a subsequent but still an early stage, moreover, her career as a sinner, her repentance, and the supper at Simon the Pharisee's are selected as a subject for dramatization. Thus, in the Benediktbeuer Collection, circa 1300, these episodes, treated in detail, form a third of the whole text.[6] Elsewhere among the Germans the same

[1] *Hist. de la Langue et de la Litt. françaises* (Paris, 1896), I, p. 47.

[2] In *Romanische Studien*, IV, pp. 493–539. See also CREIZENACH, *Gesch. des neueren Dramas*, I, pp. 90 f. (notice of the Magdalen scenes in the Tours Mystery, twelfth century), p. 257; III, 1, n. 3 (Jean Michel's Passion Play at Angers, 1486); III, 267.

[3] For Spain. *cf.* TICKNOR, *Hist. of Spanish Lit.* (New York, 1854), III, p. 180 (*The Magdalen* of Malon de Chaide, printed 1592): CREIZENACH, III, 136.

[4] *Cf.* GASPARY, *Gesch. der italienischen Lit.* (Strassburg, 1888), II, p. 203 (*Conversione di Sta. Maria Maddalena*). The *Catalogue of the British Museum* furnishes the following titles: *La devotissima conversione di Santa Maria Maddalena* [poem] (Vinegia, 1550); *La Historia di Santa Maria Maddalena et Lazzero et Marta* [poem] (Florence(?), 1550(?)); *Rapprasentatione della conversione di S. Maria Maddalena* [verse, by Alemanni?] (Firenze, 1561); *La Rapprasentatione d'un stupendo miracolo di Santa Maria Maddalena* [verse] (Firenze, 1564). KLEIN, *Gesch. des italienischen Dramas* (Leipzig, 1866), I, p. 231, also mentions a *Rappresentazione di S. Maria Magdalena*, of Castellano, 1516.

[5] CREIZENACH, I, pp. 50 f., 92; CHAMBERS, II, p. 32.

[6] CREIZENACH, I, p. 96; CHAMBERS, II, pp. 75, 76.

tradition was followed, as in the Vienna Passion Play (in a MS. of 1472),[1] in the Donauesching Play,[2] and in the Erlau plays, wherein, however, the comedy elements are made more prominent.[3] Mary figures occasionally also in the sixteenth century Latin drama. Thus she appears incidentally in the *Anabion* of Sapidus (1539), a drama on the Raising of Lazarus, and as the eponymous character in the *Magdalena* of Philicinus (1544).[4]

Mary Magdalen in English plays

In all the principal extant cycles of the English religious drama preceding the morality-plays, Mary Magdalen appears more or less conspicuously. In "The Woman taken in Adultery," of the York Plays,[5] Mary is seen with Martha and Christ at the raising of Lazarus (the text is fragmentary). So in "Christ led up Calvary"[6] the three Maries take part (of whom Mary Magdalen was sometimes regarded as one), as again at "the Resurrection."[7] Finally in a long dialogue "Jesus appears to Mary Magdalen" after the Resurrection.[8] Similarly, in the Towneley (Woodkirk, or Wakefield) Plays, Mary is seen incidentally in the "Lazarus"[9] the "Flagellacio,"[10] the "Resurrectio Domine"[11] (a principal part), and in "Thomas Indiae."[12] In the Chester Plays Mary takes part in the "Lazarus,"[13] the "Crucifixion,"[14] and the "Resurrection"[15] as before. But, more than this, in "Christ's Entry into Jerusalem,"[16] before the entry occurs, the dinner at Simon's is represented. Lazarus and Martha are present

[1] CREIZENACH, I, p. 121. [2] *Ibid.*, p. 225.

[3] CREIZENACH, I, p. 239. *Cf.* p. 355 (a Bohemian mystery-play of the same tradition).

[4] CREIZENACH, II, pp. 134, 138.

[5] *York Plays*, ed. LUCY TOULMIN SMITH (Oxford, 1885), pp. 193 ff.

[6] *Ibid.*, pp. 337 ff. [7] *Ibid.*, pp. 396 ff. [8] *Ibid.*, pp. 421 ff.

[9] *Towneley Mysteries*, London (Surtees Soc.), 1836, pp. 322 ff.

[10] *Ibid.*, p. 211. [11] *Ibid.*, pp. 261 ff. [12] *Ibid.*, pp. 280 ff.

[13] *The Chester Plays*, ed. T. WRIGHT, London (Shaks. Soc.), 1843, 1847, Pt. I, No. xiii.

[14] *Ibid.*, Pt. II, No. xvii. [15] *Ibid.*, No. xix. [16] *Ibid.*, Pt. II, No. xiv.

as guests. Mary, repentant, appears, addresses words of welcome to Christ, and anoints his feet. The parable of the debtors follows. The text does not repeat the *quia multum amavit* motif, but only that "Beleefe hath saved thee." In the "Coventry" Plays Mary is present in the "Lazarus" scene,[1] at "The Betraying of Christ,"[2] "The Crucifixion of Christ,"[3] in the scene of "The Three Maries,"[4] where she refers to Christ's casting seven devils out of her, and in "Christ Appearing to Mary,"[5] where again the casting out of devils is related. In the Digby Plays Mary appears both in the "Mystery of the Burial of Christ,"[6] where she laments her past sins for the pain they had given Christ, although he had forgiven her, and in "Christ's Resurrection,"[7] where again in retrospect she tells of her past sins, and how she had washed Christ's feet at Simon's dinner. In these two parts Mary's emotional nature and her devotion to Christ are brought out far more than in other versions. But the most important of all English dramatic treatments of the Magdalen theme before Wager, and the first English treatment in which allegorical machinery is employed, is the "Mary Magdalene" play of the *Digby Mysteries*.[8] The action covers (Part I) Mary's "father Cyrus, and his death; Her Seduction by Lechery and a Gallant; Her Repentance and Wiping of Jesus's feet with her hair, and also her brother Lazarus's death and Againrising," and (in Part II) "Christ's Appearance to Mary at His Sepulchre. Her conversion of the king and queen of Marcylle. Her feeding by angels, from heaven, in the wilderness. Her Death." It will thus be seen that only in Part I is there any correspondence to the action of Wager's play. In Part II the legend is followed, and we have a true miracle-play, with

[1] *Ludus Coventriae*, ed. J. O. HALLIWELL London (Shaks. Soc.), 1841, pp. 223 ff.
[2] *Ibid.*, p. 286. [3] *Ibid.*, p. 323. [4] *Ibid.*, pp. 354 ff. [5] *Ibid.*, pp. 360 ff.
[6] *Digby Mysteries*, ed. F. J. FURNIVALL, London (New Shaks. Soc.), 1882, pp. 171 ff.
[7] *Ibid.*, pp. 201 ff. [8] *Ibid.*, pp. 53 ff.; *circa* 1480–90.

morality features. As a whole, the Digby play exhibits a very charming *naïvété* of dramatic presentation, while its richness and variety of action, the outcome of the traditions of Catholic legend and art, compare favorably with the Protestant dogmatism and arid abstractions of portions of Wager's work. Mary's downfall in the Digby play, for example (scenes 8, 9, and 11), is exhibited with a livelier verisimilitude. In what follows, however, there is not much to choose. The Good Angel in the Digby version opens Mary's eyes to her sin and provokes her to repentance somewhat more precipitately than do Law of God and Knowledge of Sin in Wager. But the Digby author is less interested in doctrine and more in story than Wager, and so is less concerned to extract edification from Mary's conversion. The episode of the dinner at Simon's is treated in much the same way in both plays. The Digby author, like Wager, has a scene (scene 12) to prepare our expectation of the event. The parable of the two debtors is introduced in both. As in the Chester plays, the *quia multum amavit* text is not introduced, but Jesus says to Mary simply "thy feyth hath savyt thee." Here, however, the seven devils all appear, are cast out, and "enter into hell with thondyr," where Wager, on account of the poverty of his stage, could present but two or three, and these "without the doore," where they might do their best to "roare terribly." For it seems plain that Wager followed the accepted interpretation and identified the seven devils which Christ cast out of Mary with the seven deadly sins, who accordingly, in the older miracle-plays, traditionally attend her.[1] Wager, of course, with his limited means, can bring forward only three of the traditional seven (Pride, Cupidity, and Carnal Concupiscence); but these, by a sort of artless dramatic synecdoche, stand doubtless a part for the whole. The Digby

[1] CREIZENACH, I, p. 196.

author has great opportunities otherwise for comic and spectacular business, from which Wager was precluded. Infidelity, the Vice, however, with the latter, does his best to make up the deficiency.

Whether Wager knew or made use of this Digby Magdalen play is quite uncertain, in spite of the resemblances here indicated. As already suggested, there are certain traditional elements in his play which are not to be found in the biblical story which he professes for his source. He may have drawn them from the "doctours" whom he mentions in the same connection. Other Latin or English plays, extant or non-extant, he may have known.[1] But in any event his indebtedness to known sources other than the Bible is singularly slight.

It is improbable, moreover, that Wager knew other versions of the Magdalen story, non-dramatic. Of these, before his day, there were several. A Middle-English verse *Legend of Mary Magdalene* has been edited by C. Horstmann in Herrig's *Archiv*[2] from two MS. versions (Trin. Coll. MS. R 3, 25, and from Lambeth MS. 223). Like most other versions it is essentially nothing more than the old *Legenda Aurea* story amplified and versified. Similar is the version from the Bodleian MS. Laud 108, edited by Horstmann in his *Sammlung altenglischer Legenden*,[3] and in the *Early South-English Legendary, or Lives of Saints*.[4] Somewhat different, but based on the same material, is the *De S. Maria Magdalena Historia* from MS. Harl. 4196.[5] The *Legenda Aurea*, freely treated, is again the basis of Barbour's version,[6]

English Magdalen Literature, non-dramatic

[1] On the traditional elements in the Digby play *cf.* CREIZENACH, I, p. 296.

[2] Braunschweig, 1882, Vol. LXVIII, pp. 52–73.

[3] Heilbronn, 1887; pp. 148–62: with a fragmentary version (pp. 163–70) from MS. Auchinl., Edinb. Advoc. Libr.

[4] London (Early Eng. Text Soc.), 1887.

[5] *Altenglische Legenden*, neue Folge, ed. HORSTMANN (Heilbronn, 1881), pp. 81–92.

[6] *Barbour's Legendensammlung*, ed. HORSTMANN (Heilbronn, 1881), pp. 123–37 (from Cambr. Univ. Libr. MS. Gg. II, 6).

although other authorities also seem to be used in parts. Still another version is that of Bokenham;[1] while a version resembling that of the Trinity College MS. is the "Magdalena" of the *Legends of the Saints in the Scottish Dialect of the 14th Century.*[2] Later in date (circa 1480), and much more limited in scope, is the *Lamentation of Mary Magdaleyne*, at one time attributed to Chaucer, and first printed in Thynne's *Chaucer*, 1532.[3] Of about the same date is the prose *Life of St. Mary Magdalene*,[4] a mere translation from the French version of the *Legenda Aurea* of Jean de Vignays,[5] and distinct from Caxton's translation. More than all this, the Magdalen legend had so penetrated into the popular literature of the age that in the ballad of *The Maid and the Palmer* her story is blended with that of the woman of Samaria of John, chap. 4.[6]

Later Magdalen literature

With the Reformation, in the sixteenth and seventeenth centuries, the subject recedes into the background, while of the legend of the saint, aside from the Bible story, almost no mention is made, except here and there by English Catholic writers. Thus it is in Robert Southwell, *Marie Magdalen's Funerall Teares.*[7] To Gervase Markham is attributed *Mary Magdalen's Lamentations for the Losse of her Maister Jesus.*[8]

[1] *Bokenham's Legenden*, ed. HORSTMANN (Heilbronn, 1883) pp. 126–59.

[2] Ed. W. M. METCALFE (Scottish Text Soc., 1889), pp. 256–84.

[3] Ed. BERTHA M. SKEAT (Cambridge, 1897).

[4] Ed. ZUPITZA, in Herrig's *Archiv*, XCI, 207–24, from Durham Cathedral MS. 5.2.14.

[5] *Ibid.*, XCV, p. 439.

[6] *Cf.* CHILD, *English and Scottish Popular Ballads* (Boston, 1882), I. p. 228. In Scandinavian versions the heroine is called Magdalena by name. "The popular ballads of some of the southern nations give us the legend of the Magdalen uncombined." (SARGENT AND KITTREDGE, *Engl. and Scot. Pop. Ballads*, p. 39.)

[7] A copy of the edition of 1602 is in the British Museum. *Cf.* in his *Poetical Works*, ed. TURNBULL (London, 1856), pp. 43, 45, "Mary Magdalen's Blush," and "Complaint at Christ's Death."

[8] London, 1601. Reprinted by Grosart in the *Miscellanies of the Fuller Worthies' Library*, II. The British Museum also contains a poem, 1603, signed J. C., on *Saint Marie Magdalen's Conversion.*

Most significant and interesting, however, of all the later Magdalen literature is the poem by Thomas Robinson on the *Life and Death of Mary Magdalene*, 1612, recently retrieved from oblivion by Dr. Sommer.[1] This is an allegorical poem, in the manner of Spenser plus Crashaw, with passages of considerable beauty. The legend is only slightly utilized. Dr. Sommer thinks that Robinson may have known the Digby play. Wager is quite as likely, although that he knew neither is more probable.

Crashaw's *Sainte Mary Magdalene, or the Weeper*[2] is better known.[3] It is slightly later in date than Robinson's poem, to which it bears a certain general class-resemblance. Both are descants on the theme rather than direct treatments of the story, and both show something of the Marinist manner.

Of later date than this (1646), there is very little literature dealing with our theme.

[1] Ed. H. O. SOMMER (Marburg, 1887).

[2] *Cf.* R. CRASHAW, *Complete Works*, ed. A. B. GROSART (1872), I, pp. 3–18. *Cf.* also II, p. 40.

[3] See also the Magdalen poems by Geo. Herbert (Works, ed. Grosart, 1874, I, 199) and by Henry Vaughan (Poems, ed. Chambers, London 1896, I, 227).

THE PROLOGUE

Nulla tam modesta felicitas est
Quæ malignantis dentes vitare possit

No state of man, be it neuer so modest,
  Neuer so vnrebukeable and blamelesse,
No person, be he neuer so good and honest,
  Can escape at any season now harmelesse;
  But the wicked teeth of suche as be shamelesse
    Are ready most maliciously him for to byte;
    Like as Valerius in his fourth booke doth write.

10 We and other persons haue exercised
  This comely and good facultie a long season,
Which of some haue bene spitefully despised;
  Wherefore, I thinke, they can alleage no reason.
  Where affect ruleth, there good iudgement is geason.
    They neuer learned the verse of Horace doubtles,
    Nec tua laudabis studia, aut aliena reprehendes.

Thou shalt neither praise thyne owne industrie,
  Nor yet the labour of other men reprehend.
The one procedeth of a proude arrogancie,
20 And the other from enuie, which doth discommend
  All thyngs that vertuous persons doe intend.
    For euill will neuer said well, they do say,
    And worse tungs were neuer heard before this day.

I maruell why they should detract our facultie:
  We haue ridden and gone many sundry waies;
Yea, we haue vsed this feate at the vniuersitie;
  Yet neither wise nor learned would it dispraise:

But it hath ben perceiued euer before our dayes
[A iib] That foles loue nothing worse than foles to be called.
30 A horse will kick if you touche where he is galled!

Doth not our facultie learnedly extoll vertue?
Doth it not teache, God to be praised aboue al thing?
What facultie doth vice more earnestly subdue?
Doth it not teache true obedience to the kyng?
What godly sentences to the mynde doth it bryng!
I saie, there was neuer thyng inuented,
More worth for man's solace to be frequented.

Hipocrites that wold not haue their fautes reueled
Imagine slaunder our facultie to let;
40 Faine wold they haue their wickednes still concealed;
Therfore maliciously against vs they be set;
O (say they) muche money they doe get.
Truely, I say, whether you geue halfpence or pence.
Your gayne shalbe double, before you depart hence.

Is wisedom no more worth than a peny, trow you?
Scripture calleth the price therof incomparable.
Here may you learne godly Sapience now,
Which to body and soule shal be profitable.
To no person truly we couet to be chargeable;
50 For we shall thinke to haue sufficient recompence,
If ye take in good worth our simple diligence.

In this matter whiche we are about to recite,
The ignorant may learne what is true beleue,
Wherof the Apostles of Christ do largely write,
Whose instructions here to you we wil geue.
Here an example of penance the heart to grieue
May be lerned, a loue which from Faith doth spring;
Authoritie of Scripture for the same we will bring.

Of the Gospell we shall rehearse a fruictfull story,
60 Written in the .vii. of Luke with wordes playne,—
[Aiiia]The storie of a woman that was right sory
For that she had spent her life in sinne vile and vain.
By Christes preachyng she was conuerted agayn.
To be truly penitent by hir fruictes she declared,
And to shew hir self a sinner she neuer spared.

Hir name was called Mary of Magdalene,
So named of the title of hir possession.
Out of hir Christ reiected .vii. spirites vncleane,
As Mark and Luke make open profession.
70 Doctours of high learnyng, witte, and discretion,
Of hir diuers and many sentences doe write,
Whiche in this matter we intend now to recite.

Of the place aforesaid, with the circumstance,
Onely in this matter (God willing) we will treate;
Where we will shewe that great was hir repentance,
And that hir loue towards Christ was also as great.
Hir sinne did not hir conscience so greuously freate,
But that Faith erected hir heart again to beleue
That God for Christ's sake wold all hir sins forgeue.

80 We desire no man in this poynt to be offended,
In that vertues with vice we shall here introduce;
For in men and women they haue depended:
And therfore figuratiuely to speake, it is the vse.
I trust that all wise men will accept our excuse.
Of the Preface for this season here I make an ende;
In godly myrth to spend the tyme we doe intende.

The ende of the Preface.

[A iiib] Here entreth Infidelitie, the vice.

Infidelitie.

With heigh down down and downe a down a,
Saluator mundi Domine, Kyrieleyson,
Ite, Missa est, with pipe vp *Alleluya.*
Sed libera nos à malo, and so let vs be at one.

Then euery man brought in his owne dishe;
Lord God, we had wonderfull good fare;
I warrant you there was plentie of fleshe and fishe;
Go to, I beshrew your heart and if you spare.

A god's name I was set vp at the hye deace;
10 "Come vp, syr," sayd euery body vnto me.
Like an honest man I had the fyrst meace;
Glad was he that might my proper person see.

When we had dined, euery man to horsebacke,
And so vp vnto the mount of Caluarie.
I trow you neuer heard of suche a knacke;
Muche woe had some of vs to scape the pillorie.

But when we came to hye Ierusalem,
Who then but I, maister Infidelitie?
Mary, I was not so called among them;
20 No, I haue a name more nigher the veritie.

In Iurie, Moysaicall Iustice is my name.
I would haue them iustified by the lawe.
It is playne infidelitie to beleue the same;
What then? From the faithe I doe them withdraw.

There is one come into the countrey of late,
Called Christ, the sonne of God, the Iewes Messias:
Of the kyngdome of God he begynneth to prate;
But he shall neuer bryng his purpose to passe.

No, I, Infidelitie, stick so much in the Iewes harts,
30 That his doctrine and wonders they wyl not beleue;
[A iva] I warant that the chiefe rulers in these partes
Will deuise somewhat his body to mischeue.

Infidelitie, no? Beware of me, Infidelitie!
Like as Faith is the roote of all goodnesse,
So am I the head of all iniquitie,
The well and spryng of all wickednesse.

Mary, syr, yet I conuey my matters cleane!
Like as I haue a visour of vertue,
So my impes, whiche vnto my person do leane,
40 The visour of honestie doth endue;

As these: Pride I vse to call cleanlynesse;
Enuie I colour with the face of prudence;
Wrathe putteth on the coate of manlynesse;
Couetise is profite in euery man's sentence;

Slouth or idlenesse I paint out with quiete;
Gluttonie or excesse I name honest chere;
Lechery, vsed for many men's diete,
I set on with the face of loue, both farre and nere.

How saie you to Infidelitie once agayne?
50 Infidelitie all men's heartes doe occupie;
Infidelitie now aboue true Faith doth remayne,
And shall do to the worldes ende, I thinke, verily.

Yea, that same Messias doth many things;
Yet I will so occupy the rulers' myndes,
Bothe of byshops, phariseys, elders, and kyngs,
That fewe or none of them shalbe his frendes.

Here entreth Mary Magdalene, triflyng | with her garmentes.

Marye Magdalene.

I beshrew his heart. Naughtye, folishe knaue,
The most bungarliest tailers in this countrie,—
That be in the worlde, I thinke. So God me saue,
60 Not a garment can they make for my degree.

[A iv*b*] Haue you euer sene an ouerbody thus sytte ?
Nowe a mischief on his dronken knaues eare !
The knaues drynke till they haue lost theyr wytte,
And then they marre vtterly a bodies geare.

I had liefer than .xx. shillings, by this light,
That I had him here now in my fume and heate.
What ! I am ashamed to come in any man's sight.
Thinke you in the waste I am so great ?

Nay, by gis, twentie shillings I dare holde,
70 That there is not a gentlewoman in this land
More propre than I in the waste, I dare be bolde.
They be my garmentes that so bungarly do stand.

Beshrew his heart once agayne, with all my hart !
Is this geare no better than to cast away ?
Let hym trust to it, I will make him to smart.
For marryng of my geare he shall surely pay.

Infidelitie.

God forbyd, mistresse Mary, *and* you so tender *and* yong !
For marryng of your geare he is greatly to blame.

Mary.

What haue you to do ? Holde your bablyng tong.
80 Haue you any thyng to doe with the same ?

Infidelitie.

These vnhappy tailors, I trowe, be acurst.
Most co*m*monly when they make gentlewomen's geare

In the myddes they set the piece that is worst.
Yea, that is the fashion of them euery where.

The worst piece is in the mydst of your garment,
And it is pieced into it so vnhappily,
That by my trouthe it is past amendement;
Meddle with it, and you spyll it vtterly.

Mary.

Speake you in ernest, or, I pray you, do you mock?
90 Trow you that my garment can not be amended?

Infidelitie.

Mock? I know that you come of a worshipful stock.
He that mocketh you ought to be reprehended.

[Bia] Of tayler's craft, I tell you I haue some skill,
And if I shold medle with *the* pece that is in the midst,
I should make it worse, or at the least as yll;
Therfore to let it alone as it is, I iudge it best.

Naught it is, and so you may weare it out;
Though it be new, it will be soone worne.

Mary.

It were almose to hang suche a foolishe loute.
100 All they that see me now will laugh me to scorne.

No gentlewoman is ordred in this wyse.
My maydens, on the other side, are suche sluts,
That if I should not for myne owne clothes deuise,
Within a while they would not be worth a couple of nuts.

Infidelitie.

Of my trouth it wer pitie in myne opinion
But that your geare should be well trimmed,
For you are well fauoured, and a pretie mynion,
Feate, cleane made, wel compact, and aptly lymmed.

In Ierusalem there is not, I dare say,
110 A sweter countenance, nor a more louyng face,
Freshe and flourishyng as the floures in May;
I haue not sene a ge*n*tlewoma*n* of a more goodly grace.

Your parents, I know, were very honorable,
Whiche haue left you worshipfully to lyue here;
And certainly I iudge it very commendable,
That with your owne you can make good chere.

Mary.
I thanke you for your good worde, gentle friend,
And forasmuch as you did know my parentes,
I can no lesse doe than loue you with all my mynd,
120 Redy to do you pleasure at your co*m*mandementes.

Infidelitie.
Verba puellarum foliis leuiora caducis,—
The promise of maidens, the Poet doth say,
Be as stable as a weake leafe in the wynde;
Like as a small blast bloweth a feather away,
[Bib] So a faire word truely chaungeth a maiden's mynd.

Forsothe, I thanke you, O louyng worme. Good lord,
Yea, I knew your father's state and condition;
The nobilitie of Iurie can beare me record,
That he was a man of a worshipfull disposition.

130 Iwis, mystresse Marie, I had you in myne armes
Before you were .iii. yeares of age, without doubt.
I preserued you many tymes from sore harmes,
Which in your childhode your enimies went about.

A gentlewoman of noble byrth, as I doe thinke,
Should haue seruants alwais at her co*m*maundeme*n*t.
You are able to geue to many both meate and drinke,
Yea, honest wages, and also necessary raiment.

Mary.

I perceiue right well that you owe me good will,
Tendryng my worshipfull state and dignitie:
140 You see that I am yong and can little skill
To prouide for myne owne honor and vtilitie.

Wherfore I pray you in all thyngs counsell to haue,
After what sort I may leade a pleasant life here;
And looke what it pleaseth you of me to craue,
I will geue it you gladly, as it shall appere.

Infidelitie.

Say you so, mistresse Mary? Wil you put me in trust?
In faith I will tell you, you can not trust a wiser.
You shall liue pleasantly, euen at your heart's lust,
If you make me your counseller and deuiser.

150 Remember that you are yong and full of dalliance,
Lusty, couragious, fayre, beautifull and wise.
I will haue you to attempt all kyndes of pastance,
Vsyng all pleasure at your owne heartes deuise.

Do you thinke that it is not more than madnesse,
The lusty and pleasant life of a man's youth
Miserably to passe away in study and sadnesse?
[Biia] It is extreme foly, mistresse Mary, for a truth.

Be ye mery, and put away all fantasies.
One thyng is this, you shal neuer be yonger in dede.
160 Your bodily pleasure I would haue you to exercise.
Sure you are of worldly substance neuer to nede.

Mary.

Certainly my parents brought me vp in chyldhod
In vertuous qualities and godly literature,
And also they bestowed vpon me muche good,
To haue me nourtred in noble ornature.

But euermore they were vnto me very tender;
They would not suffer the wynde on me to blowe;
My requests they would always to me render,
Wherby I knew *the* good will that to me they did owe.

170 At their departing their goodes they distributed
Among vs their children, whom they did well loue.
But me as their dearlyng they most reputed,
And gaue me the greatest part, as it did behoue.

Infidelitie.
Puellæ pestis, indulgentia parentum.
Of parentes the tender and carnall sufferance
Is to yong maidens a very pestilence.
It is a prouocation and furtherance
Vnto all lust and fleshly concupiscence.

O, mistresse Mary, your parentes dyd see
180 That you were beautifull and well fauoured.
They did right well, as it semeth me,
That so worshipfully they haue you furthered.

As I vnderstand, you haue in your possession
The whole castel of Magdalene, with the purtenance,
Which you may rule at your discretion,
And obtaine therby riches in abundance.

O, what worldly pleasure can you want?
What commodities haue you of your owne!
[Biib] About Ierusalem is not suche a plant,
190 As to me and many other is well knowen.

It were decent, I saye, to vse the fruition
Of suche richesse as is left you here.
You neuer heard in any erudition
But that one with his own should make good chere.

Mary.

By my trouth so would I, if I perfectly knew
Which way I should good chere makyng begyn.
A lusty disposition from me doth ensue;
But without councell I am not worth a pyn.

Infidelitie.

Councell? In you shall want no councell in dede.
200 I know where a certayne company is,
Whiche can geue suche councell in tyme of nede,
That you folowyng them can neuer spede amys.

Mary.

Nowe I pray you helpe me to that company,
And looke, what I am able to do for your pleasure,
You shall haue it, I promise you verily,
Yea, whether it be landes, golde, or treasure.

Infidelitie.

The truth is so, they whom nowe I speake of,
Are persons of great honor and nobilitie,
Felowes that loue neither to dally nor scoffe,
210 But at once will tell you the veritie.

Mary.

Men of honour, say you? Tell me, I you desire,
Can you cause them, trowe you, shortly to be here?
I wyll goe and prouide some other attire,
That accordyng to my byrthe I may appere.

Infidelitie.

Byrth? Faith of my body, you are well arayde.
I warrant you, with these clothes they wil be content.
They had liefer haue you naked, be not afrayde,
Then with your best holy day garment.

Mary.

You are a mery man in dede; you are a wanton.
220 I will go and returne agayne by and by;
[Biiia]As I am, I would with all my heart be known,
So that I might be plesant to euery man's eye.

Infidelitie.

I pray you heartily that I may be so bold
To haue a kisse or two before you doe depart.

Mary.

If a kisse were worth a hundred pound of gold,
You should haue it euen with my very heart. Exit.

Infidelitie.

I thanke you, mistresse Mary, by my maydenhood.
Lord, what a pleasant kysse was this of you!
Take her with you! I warant you wil neuer be good.
230 She is geuen to it, I make God auow.

And I trow I shall helpe to set her forward.
Shortly my ofspryng and I shall her so dresse,
That neither law nor prophets she shall regard;
No, though the sonne of God to her them expresse.

Infidelitie is my name, you know in dede;
Proprely I am called the Serpent's sede.
Loke, in whose heart my father Sathan doth me sow,
There must all iniquitie and vice nedes growe.
The conscience where I dwell is a receptacle
240 For all the diuels in hell to haue their habitacle.
You shall see that Marie's heart within short space
For the diuell hym self shall be a dwellyng place.
I will so dresse her that there shall not be a worse.
To her the diuell at pleasure shall haue his recourse.
I will go and prepare for her such a company,
As shall poison her with all kyndes of villanie.

Here entreth Pride of lyfe, Cupiditie, | and Carnall Concupiscence.

Pride.

Whether arte thou goyng nowe, Infidelitie?

Infidelitie.

Pride of Life, now welcom, the spryng of iniquitie!
O pride of life, thou neuer vsest to go alone.
250 Geue me your handes, also, I pray you, one by one.
[Biiib] Welcome, pride of life, with my whole heart *and* mynde;
And thou art welcome, Cupiditie, myne owne friend:
What, mynikin carnall concupiscence,
Thou art welcome heartily, by my conscience.

Pride.

To see thee mery, Infidelitie, I am right glad.

Cupiditi.

When Infidelitie is in health, I can not be sad.

Carnall concupiscence.

Infidelite! O Infidelitie, myne owne infidelitie,
I am glad to see thee mery now, for a suretie.
I maruell what thou dost in this place alone;
260 I thought that out of Iurie thou hadst ben gone.

Infidelitie.

Out of Iurie? No, carnall lust, to thee I may tell
That with the chief princes now I do dwell:
The bishops, priestes and pharisies do me so retayne,
That the true sense of the lawe they do disdayne.

Pride of lyfe.

In faith, there is some knauery in mynde,
That here by thy selfe alone we doe thee fynde.

Cupiditi.

Infidelitie in our father's cause is occupied,
As within a while it shall be verified.

Infidelitie.

Am I? You would say so if ye knew all.
270 I was goyng forth you to call.
Know you not a wenche called Mary Magdalene?

Pride.

Do I know hir? She is a prety wenche and a cleane.
Since she had discretion hir haue I knowne.
Mary Magdalen (quod he); in dede she is myne own.
It is as proude a litle gyrle, truely, I thinke,
As euer men sawe in this world eate or drinke.

Cupiditi.

And somwhat to do with hir now and then I haue:
I allure hir for hir owne profite alway to saue.
I haue dressed hir so well, truely, I beleue,
280 That alredy for God's sake nothyng she will geue.

Carnall concu.

For my part in hir I haue kindled such a fyre,
That she beginneth to burn in carnall desyre.

Infidelitie.

[Biva]Tushe, as yet you haue but hir mynde moued,
Whom she may forsake if she be reproued:
But I would haue hir cleaue vnto you so fast,
That she shall not forsake you while her life doth last.

Pride.

If thou be once rooted within the hart,
Then maist thou make an entrance by thy craft *and* art,
So that we may come into hir at pleasure,
290 Fillyng hir with wickednesse beyond all measure.
In vs foure without faile be contained
As many vices as euer in this world raigned.
Now if we by thy meanes may in hir remain,
She shall be sure all kyndes of vices to contain.

Car. con.

Within my selfe you know that I contain a sort,
Whiche by name before you here I wil report:
My name is carnall concupiscence or desyre,
Which all the pleasures of the fleshe doth require.
First, the fleshe to nourishe with drinke and meate,
300 Without abstinence like a beast alway to eate;
To quaffe and drinke when there is no necessitie,
Ioying in excesse, bealy chere, and ebrietie.
I containe in my selfe all kynd of lecherie,
Fornication, whoredom, and wicked adulterie,
Rape, incest, sacrilege, softnesse, and bestialitie,
Blyndnesse of mynde, with euery suche qualitie,
Inconstancie, headinesse, and inconsideration,
After the heartes poyson and filthy communication;
So then to the hate of God I do them bryng,
310 Causyng a loue in himself inordinatly to spryng.
These and suche like I containe in my person.
Thus you see that carnall lust goeth neuer alone.

Infidelitie.

Thou hast reckned an abhominable rable;
Where thou dwellest, the deuyll may haue a stable.

Cupiditi.

[Bivb]With thee I may boldly compare, I trow,
For as many vices in me as in thee do grow.
You know that my name is called Cupiditie,
Whom Scripture calleth the roote of all iniquitie.
Infidelitie in dede is the seede of all syn,
320 But cupiditie openeth the gate and letteth hym in.
I conteyne theft, deceate in sellyng and bying,
Periurie, rapine, dissimulation, and lying,
Hardinesse of heart, otherwise called inhumanitie,
Inquietnesse of mynde, falshode and vanitie.

In me is all vengeance, enuie, rankor and yre,
Murder, warre, treason and gredie desyre.
I conteyne the wicked vices of vsurie,
Dice and card playing, with all kynd of iniurie.
What mischief was there euer yet, or synne,
330 But that cupiditie dyd it first of all begynne?

Infidelitie.

There can not be a more fylthy place in hell
Than that is where as cupiditie doth dwell.

Cupiditi.

Yea, there is impietie, the contempt of God's lawe;
His worde is no more regarded than a vile strawe.

Pride of lyfe.

You contayne vices very wicked in dede;
But how wicked is he fro*m* whom al syn doth procede?
The beginning of syn, which doth ma*n* fro*m* god deuide,
Scripture calleth it nothyng els but pride.
For I my selfe not onely conteyne you three,
340 But all vices in you, and that in euery degree.
Pride despiseth God, and committeth idolatrie.
To God and man Pride is a very aduersarie.
I am full of boastyng, arrogancie, and vainglorie,
Enuious, and of all other men's wealth right sory.
Pride causeth obstinacie and disobedience;
Yea, it engendreth idlenesse and negligence.
[Cia] The truth of God's prophets through tira*n*ts of pride
Hath euer vnto this day ben cast asyde.
The men of God pride hath spitefully reputed,
350 And with tirants alway the same persecuted.
Pride would neuer suffer any vertue to raigne,
But oppressed it with great malice and disdaine.
In a short summe *and* fewe wordes you shall know all:

Pride caused Lucifer from heauen to hell to fall.
Yea, pride lost mankynd and did him so infect,
That God from his fauour dyd him away reiect.
Where as pride is, a token it is euident,
That all other vices be euen there resident.

Infidelitie.

Where as you and all your ofspryng doth dwell,
360 There is a place for all the diuels in hell ;
And playne it is, where as is suche fylthy sinne,
There euen in this world their hell doth begynne.
By such time as with vs Mary be furnished,
With the deuill him self she shall be replenished.

Pride.

In our tragedie we may not vse our owne names,
For that would turne to al our rebukes and shames.

Infidelitie.

Pride, with all thy abhominable store,
At this tyme must be called Nobilitie and honor.

Cupiditi.

Very well, for these women that be vicious
370 Are alwais high mynded and ambicious.

Concupiscence.

Neuer woman, that could play a harlot's part,
Was either humble, or yet meke in hart.

Infidelitie.

Yea, and the same loued alway cupiditie,
Therfore thy name shall be called Vtilitie.

Pryde.

For hym a better name you could not expresse,
For yll disposed women are alway mercylesse.

Car. concupiscence.

They are alwais scraping, clawing, *and* gathering,
To maintaine their liues in wickednesse and synne.

Infidelitie.

[C ib] Carnall concupiscence shalbe called pleasure,
380 And that pretie Marie loueth beyond all measure.

Pride.

Infidelitie may not be called infidelitie.

Infidelitie.

No, we will worke with a litle more austeritie.
Infidelitie for diuers respectes hath names diuers,
Of the which some of the*m* to you I purpose to reherse.
With bishops, priests, scribes, seniors and pharisies,
And with as many as be of the Iewes' degrees,
I am called Legall Iustice commonly:
For why, by the lawe them selues they do iustifie.
It is playne Infidelitie so to beleue:
390 Therfore there suche a name to my selfe I do geue.
I haue a garment correspondent to that name,
By the which I walke among them without blame.
With publicans and sinners of a carnall pretence
I am somtime called cou*n*sel, and somtime Prudence.
I cause them the wisedome of God to despise,
And for the fleshe and the world wittily to deuise.
Prudence before Marie my name I will call,
Which to my suggestions will cause hir to fall.
A vesture I haue here to this garment correspond*ent*:
400 Lo, here it is; a gowne, I trowe, conuenient.

Pride.

For our honor, I pray thee heartily, doe it weare.

Infidelitie.

Mary did talke with me before in this geare;
But bicause she shall the sooner to me apply,
I will dresse me in these garments euen by and by.
Put on a gowne & a cap.
How thynke you by me now in this aray?
Mary loueth them, I tell you, that vse to go gay.

Cupiditi.

Then hadst thou nede to mend thy folysh cou*n*tena*n*ce,
For thou lookest like one that hath lost his reme*m*bra*n*ce.

Car. concupiscence.

With the one eye ouermuch thou vsest to winke;
410 That thou meanest som fraude therby they wyl think.
[Ciia]He that loketh with one eie, *and* winketh with an other,
I would not trust (say they) if he were my brother.

Infidelitie.

Lyke obstinate Friers I temper my looke,
Which had one eie on a wench, and an other on a boke.—
Passion of God, behold, yonder commeth Marie.
See that in your tales none from other do varie.

Pride.

It is a pretie wenche, that it is in dede;
Muche to intreate her, I thynke, we shall not nede.

Cupiditi.

No, for I thinke she is yll inough of hir selfe;
420 She seemeth to be a proude little elfe.

Car. concupiscence.

I pray you behold how she trimmeth her geare!
She would haue all well about her euery where.

Mary.

Maide*ns* (quod she)! There is no ge*n*tlewoma*n*, I wene,
So accumbred as I am; for such were neuer sene.
Fie on them! In good faith they are to badde;
They would make some gentlewoman stark madde.
Like as I put of my geare, so I do it fynde;
And I can not tel how oft I haue told the*m* my mynd.
By the faith of my body, if they do not amende,
430 To lay them on the bones surely I do intend.

Infidelitie.

Maxima quæquæ domus seruis est plena superbis,—
Euery great house, as the Poet doth say,
Is full of naughtie seruantes both night and day.

Mary.

You say truth, sir, in dede. What, old acquaintance!
Now forsoth you were out of my remembrance:
You haue changed your aray since I was here.
I am glad to see you mery and of a good chere.

Infidelitie.

And I of yours, mistresse Mary, with hart *and* mynd!
It is a ioy to see a gentlewoman so louyng and kynd.
440 Shall I be so bold to kisse you at our metyng?

Mary.

What else? It is an honest maner of greetyng.

Infideli.

Pleaseth it you to byd these gentlemen welcome?

Mary.

[Ciib] Yea, forsoth, are they heartily, all and some.
I will kysse you all for this gentleman's sake;
He is a friend of myne, as I do hym take.

Pride.

He is in dede, you may be sure, mistresse Mary;
There is no man lyuyng can say the contrary.

Cupiditi.

He hath ben diligent to seke vs togither,
And for your sake he hath caused vs to come hither.

Car. concupiscence.

450 I dare say thus much, that he is your friende,
For he loueth you with his whole heart and mynde.
He hath ben diligent about your cause,
As it had bene his owne, and would neuer pause
Till he had performed his desired request,
Which I am able to say is very honest.

Mary.

A, gentle friend, at so little acquaintance,
Will you looke so much vnto my furtherance?
It seemeth then if by me you had ben benefited,
You would haue my kyndnesse gently requited.

Infidelitie.

460 *Quo magis tegitur, magis æstuat ignis,*—
The more closely that you kepe fyre, no doubt,
The more feruent it is when it breaketh out.

Mary.

Wel, friend, I know what you meane by that verse.
What I wil do for you at this tyme I wil not reherse.
But in one thyng truly I am muche to blame,
That all this tyme I haue not inquired your name.

Infidelitie.

Swete mistresse Mary, I am called Prudence,
Or els Counsell, full of wisedome and science.
Here vnto you honorable Honor I haue brought,
470 A person alway to be in your mynde and thought;
And this person is named Vtilitie,

Very profitable for your commoditie;
Pleasure is the name of this Mynion,
Conuenient for you, forsothe, in myne opinion.

Mary.

[Ciiia]Prudence, Honor, Vtilitie, and Pleasure,
Oh, who would desyre in this world more treasure?
Gramercy, heart of gold, for your great payne,
Truly of necessitie I must kisse you once agayne.

Infidelitie.

Will you so? That is the thyng that haue I wold.
480 Euery kisse to me is worth a crowne of golde.

Pride.

Leaue kissyng, *and* treate we of matters more ernest.
Let vs reason of thyngs concerning your request.
Honor is my name, a qualitie for you requisite;
Or rather of honor I am an appetite:
On the which must be all your meditation,
With the heart's courage and myndes eleuation:
I tell you this desyre must be euer next your hart.

Infidelitie.

Nay, hoa there, backare, you must stand apart!
You loue me best, I trow, mystresse Mary.

Mary.

490 For a hundred pound I would not say the contrary;
And in token, Prudence, that I loue you best,
Here I ioyn you next vnto my heart and breast.

Cupiditi.

If ye embrace one, you must all embrace;
For our vse is to dwell all in one place.

Concupiscence.

Tushe, from our purpose alway we do digresse:
Let euery one of vs his qualities expresse.

Infidelitie.

Agreed! Mistresse Mary, heare you my counsell:
First, all thought from your heart you must expell.
Trouble not your selfe with any fantasies.
500 Neuer attend you to the lawe nor prophecies.
They were inuented to make fooles afrayd.
Heare them not, for they will make you dismayd.
God? Tushe, when was God to any man sene?
I had not ben now aliue, if any God had bene.

Pryde.

Homo homini Deus,—
Man is God to man; this matter is playne;
[Ciiib]And beleue you that none other God doth raigne.

Cupiditi.

Man is the begynnyng of his owne operation;
Ergo then of none other god's creation.
510 Man is his owne God: therfore with vtilitie
Let hym labour here to lyue in felicitie.

Concupiscence.

Of many ladies I am certaine you haue hard,
Which the people as goddesses dyd regard:
And why? This was the cause truly, in my iudgement:
They had all pleasure here at theyr co*m*maundement,
So that they liued in ioy, wealth and prosperitie,
Vsyng all pleasures for their owne commoditie.

Infidelitie.

To be a goddesse your selfe, truely you must beleue;
And *that* you may be so, your mind therto you must geue.
520 All other gods beside your selfe you must despise,
And set at nought their Scripture in any wise.

Pride.

How say you, M*istresse* Mary, do we not gree all in one?

Infideli.

Surely, M*istresse* Mary, we will make you a Goddesse anone.

Mary.

You please me excedingly well, verily;
Persons you are of great witte and policie.

Pride.

You must be proude, loftie, and of hye mynde;
Despise the poore, as wretches of an other kynde:
Your countenance is not ladylike inough yet.
I see well that we had nede to teache you more wit.
530 Let your eies roll in your head, declaryng your pride;
After this sort you must cast your eies aside.

Mary.

How thinke you by this maner of countenance?

Pride.

Conuenie*n*t for such as be not of your acquaintance!

Cupiditi.

I doubt not but she will do right well hir part,
By that tyme that all we be fast within hir hart.

Carnall concu.

Marke the garmentes of other in any wise,
And be you sure of one of the newest guise.
Your haire, me thynke, is as yelow as any gold;
[Civa]Vpon your face layd about haue it I wold;
540 Sometime on your forehead, the breadth of an hand;
Somtime let your attire vpon your crowne stand,
That all your haire for the most part may be in sight;
To many a man a fayre haire is a great delight.

Infidelitie.

In sommer time now and then to kepe away flies,
Let some of that faire haire hang in your eies:

With a hotte nedle you shall learne it to crispe,
That it may curle together in maner like a wispe.

Mary.

By my trouth you are a merrie gentleman.
I will follow your counsell as much as I can.

Pride.

550 By your eares somtimes with pretie tusks *and* toyes
You shall folde your haire, like Tomboyes.
It becommeth a yong gentlewoman, be ye sure,
And yong men vnto your loue it will allure.

Cupiditi.

If the colour of your haire beginneth for to fade,
A craft you must haue, that yellow it may be made;
With some Goldsmyth you may your selfe acquaint,
Of who*m* you may haue water your haire for to paint.

Concupiscence.

Besydes Goldsmythes water there is other geare,
Very good also to colour agayne the heare;
560 Yea, if you were not beautifull of your vysage,
A painter could make you to apere w*ith* a lusty courage.
And though you were as aged as any creature,
A Painter on your face would set such an ornature,
That you should seeme yong and very faire,
And like one whose beautie doth neuer dispaire.

Infide.

M*istresse* Mary, had you neuer *the* smal pox in your youth?

Pryde.

You are a mad fellow, Prudence, of a truth.

Marie.

I pray you, M*aster* Prudence, wherfore ask you that?

Pride.
It is like that in you he hath spied somewhat.

Car. con.
570 Alas, good gentlewoman, she blushes like coles.

Infidelitie.
[Civb]In dede about her nose there be little prety holes;
Therfore I thynk that she hath had the pockes.
I meane good faith, without any gaudes or mockes.

Mary.
If there be any fautes in my face verily,
For money I trust shortly to haue remedy.

Pride.
Mistresse Mary, there is not a fayrer in this town.

Infideli.
Yea, by saint Anne, she is louely in color, but brown.

Car. concupiscence.
If she be not content with that natiue colour,
A painter will set on one of more honour.

Infidelitie.
580 I haue known painters that haue made old crones
To appeare as pleasant as little prety yong Iones.

Pride.
Let vs returne agayne to our ornamentes:
I would haue you pleasant alway in your garments.
Vpon your forhead you must weare a bon grace,
Which like a penthouse may com farre ouer your face;
And an other from your nose vnto your throte,
Of veluet at the least, without spot or moate.
Your garments must be so worne alway
That your white pappes may be seene, if you may.

Cupiditi.

590 If yong gentlemen may see your white skin,
It will allure them to loue, and soone bryng them in.

Concupiscence.

Both damsels and wiues vse many such feates.
I know them that will lay out their faire teates,
Purposely men to allure vnto their loue;
For it is a thyng that doth the heart greatly moue.
At such sights of women I haue known men in dede,
That with talking *and* beholding their noses wil blede,
Through great corage moued by such goodly sights,
Labouring the matter further with al their myghts.

Mary.

600 Your wordes do not onely prouoke my desire,
But in pleasure they set my heart on fyre.

Infideli.

Sometime for your pleasure you may weare a past,
[D ia] But aboue all thyngs gyrd your self in the waste.
Vpon your ouer body you may nothying els weare,
But an vnlined garment without any other geare.
Let your body be pent and togither strained,
As hard as may be, though therby you be pained.

Pride.

Vse will make the thyng easy, there is no doubt.

Cupiditi.

Yea, pardie, gentlewomen vse it now all about.

Infidelitie.

610 Your nether garments must go by gymmes *and* ioynts;
Aboue your buttocks thei must be tied on w*ith* points.
Some women a doublet of fyne lynnen vse to weare,
Vnto the which they tye theyr other nether geare.

With wiers *and* houpes your garments must be made;
Pleasure, your mynion, shall shew you in what trade.

Concupiscence.
In the wast I wil haue ye as small as a wand;
Yea, so smal, that a man may span you with his hand.

Infideli.
It skilleth not though in the buttocks you be great.

Car. con.
No, for there she is like many tymes to be beate.

Marie.
620 Well, wantons, well, are ye not ashamed?

Pryde.
In dede, mistresse, they are worthy to be blamed.
You must reioyce in your richesse and good,
And set muche by your kynrede and noble blood:
Boast of them, and when of them you do talke,
Of their co*m*mendatio*n*s let your tong euermore walk.
Daily thus—"my lord, my father," or, "mi lady, my mother,"
"My lorde, my vncle," and "my maister, my brother."

Mary.
I promise you I come of a stocke right honorable;
Therfore my talk of them can not be to co*m*mendable.

Infidelitie.
630 It is a stock (they say) right honorable and good,
That hath neither thefe nor whore in their blood.
No more words. How say you, M*istresse*, here by pleasure?

Mary.
Forsoth, swete heart, I loue him beyond al measure.

Infideli.

Body of god, for this al this while haue I wrought?
[D ib] By your smirking loke ofttimes on him, so I thought.
What, do you loue hym better than you loue me?

Mary.

Which of you I should loue best, truly I can not se.

Infidelitie.

This is a true prouerbe, and no fained fable,
Few women's words be honest, constant, and stable.

Concupiscence.

640 Truly, M*istresse* Mary, if ye loue me, ther is nothing lost;
Loue, they say, ieopardeth all, and spareth for no cost.
Voluptas autem est sola quæ nos vocet ad se,
Et aliciat suapte natura,—
Pleasure, sayth one man, of his owne nature,
Allecteth to hym euery humayn creature.
Now, what person soeuer doth pleasure hate,
As a beast is to be abiected both early and late.
Let me haue a worde or two in your eare.
How say you by that? Like you not that pretie geare?

Mary.

650 Ha, ha, ha; you are a fond body, pleasure, verily.

Infidelitie.

Doth he not moue you to matrimonie?
Take hede that he bryng you not to suche dotage,
For many incommodities truely be in mariage.

Cupiditi.

Semper habent lites, alterque iurgia lectus,
In quo nupta iacet minimum dormitur in illo,—
The bedde wherin lieth any maried wife

Is neuer without chidyng, braulyng, and strife;
That woman shall neuer sleape in quiete,
Which is maried contrary to hir diete.

Pride.
660 Of all bondage truely this is the ground,
A gentlewoman to one husband to be bound.

Car. con.
Tushe, mistresse Mary, be ye not in subiection;
Better it is to be at your owne election.
What thyng in this world excelleth libertie?
Neither gold nor treasure, for a suretie.
Take you now one, and then an other, hardely,
[Diia]Such as for the tyme will to you louyngly apply.

Mary.
That will be a meane truly to lese my good name,
And so among the people I shal suffer blame.

Infidelitie.
670 Ye shal not kepe my counsel, if ye can not kepe your own.
Can you not make good chere but it must be known?

Concupiscence.
As touching that, I will be to you suche a meane,
As shal teache you alwais to conuey the matter clene.

Pride.
Take you none but gentlemen with veluet coates;
It is to be thought that they ar not without groates.

Cupiditi.
In any wise see that your louers be yong and gay,

And suche fellowes as be well able to pay.

Mary.

Nay, truely, if I should attempt any such geare,
I would take where I loued alway here and there.

Concupiscence.

680 Spoken like a worthy swete gyrle, by the masse!
I warant all this geare will well come to passe.

Infidelitie.

You must euer haue a tongue well fyled to flatter.
Let your garmentes be sprinkled with rose water.
Vse your ciuet, pommander, muske, which be to sell,
That the odor of you a myle of, a man may smell.
With swete oyntments such as you can appoynt,
Vse you euermore your propre body to anoynt.

Concupiscence.

With fine meats *and* pure wines do your body norish,
That will cause you in all pleasure to florishe;
690 And when one for your mynde you can espye,
Vse a smylyng countenance and a wanton eye.

Pride.

Vpon all suche as ye mynd not, looke you aloft;
To them that be not of your diet be you not soft.

Mary.

Ha, ha, ha, laugh! Now I pray God I dye if euer I did se
Such pleasant companions as you all be.
You speake of many thynges here of pleasure,
Which to vse truely requireth muche treasure.

Car. con.

If you can wisely occupie this pretie geare,
(Diib) I will warant you to get an hundred pound a yeare.

Infidelitie.

700 Hold vp the market, and let them pay for the ware;
Be euer catchyng and takyng, doe you not spare.

Mary.

I may vse daliance and pastyme a while,
But the courage of youth will soone be in exile.
I remember yet, since I was a little foole,
That I learned verses when I went to schoole,
Which be these:
Forma bona fragilis est; quantum accedit ad annos,
Fit minor, & spacio carpitur illa suo;
Nec semper viola, nec semper lilia florent,
710 *Et riget amissa spina relicta rosa.*
The pleasure of youth is a thyng right frayle,
And is yearely lesse, so that at length it doth faile:
The swete violets and lylies flourishe not alway;
The rose soone drieth, and lasteth not a day.
I see in other women by very experience,
That the tyme of youth hath no long permanence.

Infidelitie.

In good faith, when ye ar come to be an old maude,
Then it will be best for you to play the baude.
In our countrey there be suche olde mother bees,
720 Which are glad to cloke baudry for their fees.
This is the order, such as wer harlots in their youth
May vse to be baudes, euermore, for a truth.

Pride.

When the courage of them is altogither past,
In age they vse to get their liuyng with such a cast.

Cupiditi.

Tushe, your frends haue left you honest possessio*ns*,
Which you may imploy after suche discretions,
That a worshipfull state you may maintayne,
Besides that with the other feate you may gayne.
Oppresse your tenantes, take fines, and raise rentes;
730 Hold vp your houses and lands with their contents;
[Diiia]Bye by great measure, and sell by small measure;
This is a way to amplifie your treasure:
Sell your ware for double more than it is worth;
Though it be starke nought, yet put it forth.
A thousand castes to enriche you I can tell,
If you be content to vse alway my counsell.

Mary.

Yes, by the faith of my body, els I were not wise,
For my profite is your counsell and deuise.

Infidelitie.

How say you, mistresse Mary, tell vs your mynde:
740 To embrace vs *and* loue vs can you in your heart fynd?

Mary.

Truly, hart rote, I loue you all .iiii. with al my hart,
Trusting that none of vs from other shall depart;
In token wherof, I embrace you in myne armes,
Trusting that you will defend me from all harmes.

Pride.

Will we? Yea, we will see so for your prosperitie,
That you shall lyue in ioy and felicitie.

Cupiditi.

I will see that you shall haue good in abundance,
To maintaine you in all pleasure and daliance.

Concupiscence.

And new kyndes of pastyme I will inuent,
750 With the which I trust ye shal be content.

Infideli.

Mistresse Mary, can you not play on *the* virginals?

Mary.

Yes, swete heart, that I can, and also on the regals;
There is no instrument but that handle I can,
I thynke as well as any gentlewoman.

Infidelitie.

If that you can play vpon the recorder,
I haue as fayre a one as any is in this border.
Truely, you haue not sene a more goodlie pipe;
It is so bigge that your hand can it not gripe.

Pride.

Will you be so good as to play vs a daunce?
760 And we wil do you as great pleasure, it may chaunce.

Mary.

Alas, we haue no suche instrument here.

[*Car. con.*]

I knowe where you may haue all suche geare.
[Diiib]No instrumentes nor pastime that you can require,
But I can bryng you vnto it at your desire.

Cupiditi.

Will you take the payne to go before, thither?
And mistresse Mary and we will come togither.

Infideli.

How say you, mistresse Mary, are you content?

Mary.

Looke, what you will do, I will therto assent.

Pride.

I thinke it best that we .iii. depart hence,
770 And let mistresse Mary com thither with Prudence.

Infidelitie.

Be it so; then you and I will come alone.
I trust that by the way we will make one.
Nay, M*istresse* Mary, we must haue a song of .iiii. partes,
At your departyng to reioyce our mery hartes.

Cupiditi.

The treble you shall, maister Pleasure, syng,
So freshly that for ioy your heart shall spryng.
Vtilitie can syng the base full cleane;
And Noble Honor shall syng the meane.

Infide.

Mistresse Mary, will you helpe to syng a part?

Mary.

780 Yea, swete heart, with you with all my hart.

Infideli.

In faith, we will haue a song of your name.
Come, syrs, helpe, I pray you, to syng the same.

THE SONG

Hey, dery, dery, with a lusty dery,
Hoigh, mistresse Mary, I pray you be mery.
Your pretie person we may compare to *Lais*,
A morsell for princes and noble kynges;
In beautie you excell the fayre lady *Thais*,
You excede the beautifull Helene in all thyngs;
To behold your face who can be wearie?
790 Hoigh, mystresse Mary, I pray you be merie.
The haire of your head shyneth as the pure gold;
Your eyes as gray as glasse and right amiable;
Your smylyng countenance, so louely to behold,
To vs all is moste pleasant and delectable.

[D iv a] Of your commendations who can be wearie?
Huffa, mystresse Mary, I pray you to be mery,
Your lyps as ruddy as the redde Rose;
Your teeth as white as euer was the whale's bone;
So cleane, so swete, so fayre, so good, so freshe, so gay,
800 In all Iurie truely at this day there is none.
With a lusty voyce syng we, Hey, dery, dery.
Huffa, mistresse Mary, I pray you be mery.

Mary.
Suche pleasant co*m*panions I haue not sene before.
Now I pray you let vs dwell togither euermore.

Pride.
To your heart we are so fast conglutinate,
That from thence we shall neuer be separate.

Cupiditi.
Yet from your syght at this tyme we will depart,
Assuryng you to remayn styll in our hart.

Car. concupiscence.
We thre will go before some thyng to prepare,
810 That shalbe to your commoditie and welfare.

Mary.
Fare you well, my heartes ioy, pleasure, and blisse.

All thre.
It is good maner at our departing to kisse. Exeunt.

Infide.
I must kisse to, if I tary styll.

Marie.
You shall haue kisses inough, euen when you will.

Infidelitie.
Gramercy in dede, myne owne good louyng Iugge;
It doth me good in myne armes you to hugge.
How say you now by these mynions?

Mary.

I say as you say, in dede they are mynions,
And suche persons as long tyme I haue desired.
820 I thanke you, that for me you haue them inquired.

Infidelitie.

You must thinke on the counsell that they did geue;
They will performe their sayinges, you shall beleue.

Mary.

I am not obliuious, I warant you, my freinde,
For I haue printed all their wordes in my mynde;
I haue determined by them to direct my life,
So that no man shalbe able to set vs at strife.

Infidelitie.

[Div*b*]Will you resort with me vnto Ierusalem?
There we shall be sure in a place to fynde them.
A banket they haue prepared for you, I dare say;
830 Suche a one as hath not ben sene before this day.

Mary.

Alas, why do they suche great cost on me bestow?

Infidelitie.

Truly bicause you their good hearts should know.
There is nothyng lost that is done for such a friende.
Iwis, mistresse Mary, I wold you knew al my mind.

Mary.

Gentle Prudence, if you haue any thyng to say,
Breake your mynd boldly to me as you go by *th*e way.

Infidelitie.

Will you come? You had nede to go but softly;
Take hede, for the way is foule and slipperie:
If neuer so litle backward you chaunce to slippe,
840 Vp into your saddle forsoth I am redy to skippe.

Mary.

Go, wanton, get you forth with sorow;
We shal be at Ierusalem, I think, to morow. **Exeunt.**

Here entreth Symon the Pharisie | and Malicious Iudgement.

Simon the *pharisie.*

I thought surely *that* here we shold haue found him;
It was shewed me that he was here about in dede.

Malicious iugement.

The last weke he was at the Citie of Naim,
And from thens I wote not whether he did procede.

Simon.

He did a maruellous act there, as we heard say,
For the which the people do him greatly praise.
Maruels he worketh almost euery day;
850 At Naim a dead chylde agayne he did rayse.

Malicious iudge.

All things he doth by the power of the great deuill,
And that you may see by his conuersation.
He kepeth company with suche as be euyll,
And with them he hath his habitation.

A frende of sinners, and a drynker of wyne,
Neuer conuersant with suche as be honest;
[Eia] Against the law he teacheth a doctrine;
All holy Religion he doth detest;

The reuerend bishops and you the pharisies
860 He calleth hipocrites, and doth you reuile;
So he doth the doctours and scribes of all degrees,
Beside that, the Saboth also he doth defile.

He vseth as great blasphemie as euer was:
The sonne of the lyuyng God he doth hymself call;
He saith that he is the very same Messias,
Prophecied before of the Prophets all.

I promise you, right worshipfull Simon,
Your temple, lawe, and people shal be made captiue,
If in this sort he be suffred alone,
870 And you shall lose all your prerogatiue.

Simon.

We, the fathers of the clergie, diuers seasons
About hym haue consulted together.
To destroy hym we haue alleaged reasons;
But many thyngs therin we do consider.

His doctrine is maruellous, this is true,
And his workes are more maruellous, doubtlesse;
If as yet we should chaunce hym to pursue,
Muche inconuenience might chaunce, and distresse.

The people do hym for a great Prophete take;
880 He doth so muche good among them that be sicke,
That they wote not what on hym to make;
For he healeth bothe the madde and the lunatike.

Malicious iudge.

Me thinke verily, that it doth you behoue,
Which are men of learnyng and intelligence,
His doctrine and miracles wisely to proue,
And whence he had them to haue experience.

Simon.

By my faith, I wil tell you what was my pretence:
To haue bidden him to dyner this day I thought,
[Eib] Where we would haue examined his science,
890 And by what power suche wonders he wrought.

But if I can not haue hym in my house this day,
I will appoynt an other day for the same cause.
Then will we appoint for hym some other way,
If we fynd hym contrary to our lawes.

Malicious iudge.

Ne credas tempori—trust not the tyme he doth say.
I feare that you will permitte hym to long:
There is euer peryll in muche delay;
Neuer suffre you to raigne ought that is wrong.

Simon.

Well, seyng that at this tyme he doth not appere,
900 I will returne hence as fast as I may.
Take you the payne a whyle to tary here,
To see if he chance at any tyme to come this way;

Or if you here where he is resident,
Let vs haue worde as fast as euer you can.

Malicious iudge.

As concernyng your request I will be diligent.
To doe you pleasure euermore I am your man.

It shall cost me a fall, I promise hym truely,
Except I bryng hym shortly to an ende.
Watche for hym will I, in all places duely;
910 I will know what the marchant doth intende.

A beggerly wretch, that hath not of his owne
One house or cabyn wherin he may rest his heade:
His parents for poore laboring folks ar wel known,
And haue not *the* things which shold stand the*m* in stede.

No man knoweth where he lerned *and* went to schoole,
And yet he taketh vpon hym to teache men doctrine
But within a while he will proue him selfe a foole,
And come to vtter destruction and ruine.

Is he able, thynke you, to withstande
920 So many bishops, priestes, and pharisies,
E ii*a*]Great learned men, and seniors of the lande,
With other people that be of their affinites?

His foly by his presumption he doth declare.
A while we are content that he doth raigne;
But I trust to make him wearie of his welfare,
If I may see hym in this countrey agayne.

Infidelitie.

Ha, ha, ha, laugh, quod he? Laugh I must in dede.
I neuer sawe a bolder harlot in my life.
To prompt hir forward we shall not nede;
930 No poynt of synne but that in hir is rife.

Malicious iugement.

Infidelitie? What a diuell doest thou here?
I had not knowen thee but by thy voyce.

Infidelitie.

Malicious iudgement, I pray thee, what chere?
To see thee mery at my heart I doe reioyce.

Malicious iudge.

What a diuell meanest thou by this geare?
This garment is not of the wonted fashion.

Infide.

For euery day I haue a garment to weare,
Accordyng to my worke and operation.

Among the Pharisies I haue a Pharisies' gown;
940 Among publicans and synners an other I vse;
I am best, I tell thee now, both in citie and towne,
And chiefly among the people of the Iewes.

This is the cause: their Messias, who*m* Christ they call,
Is come into the world, sinners to forgeue.
Now my labour is both with great and small,
That none of them do hym nor his wordes beleue.

The bishops *and* pharisies I make *the* more hard harted.
The synnes of them that are disposed to synne
I augment, so that they can not be conuerted;
950 So that hard it will be any grace to wynne.

Malicious iudge.
Among them Malicious iudgement is not my name:
The true intellection of the law they doe me call.
[E iib]Carnally I cause them to vnderstand the same,
And accordyng to their owne malice to iudge all.

Infidelitie.
Thou knowest that among them I am Iustice legal;
For by the dedes of the law they will be iustified;
So that the doctrine of the Messias euangelicall
Shalbe despised, and he therfore crucified.

Malicious iugement.
The reuerend father Simon the Pharisie,
960 To haue spoken with him, euen now was here:
Vnder the pretence of frendship and amitie,
He would bid him to diner, and make him good chere;

Not for any good will that to hym he doth owe,
But to proue his fashion, learnyng, and power.

Infidelitie.
"Good will," quod he? No, no, that I do know.
For yf they durst, he should die within this houre.

But let this passe. I will tell thee what I haue done:
Knowest thou not a wench called Mary Magdalen?

Malicious iudge.
Yes, mary, I dyd see her yesterday at noone.
970 A pretie wenche she is in deede, and a cleane.

Infidelitie.

I haue brought her now into suche a case,
That she is past the feare of God and shame of man;
She worketh priuily in euery place;
Yea, and prouoketh other therto now and than.

I would thou dydst see hir disposition;
Thou hast not sene hir like, I think, in thy dayes.

Malicious iudge.

If she haue tasted of thy erudition,
I doubt not but she knoweth all wicked ways.

To se her fashion I would bestowe my forty pence;
980 But at this tyme I can no longer tary here;
About my busynesse I must depart hence,
Seekyng for the same Christ both farre and nere.

Infideli.

Very little, I hope, for his commoditie.
To doe hym any good doest thou intende?

Malicious iudge.

[Eiiia]Thou knowest my mynde right well, Infidelitie.
What nede we any more tyme to spende?

Farewell, thou wilt come to diner to day?
Maister Symon will haue him, if it be possible. **Exit.**

Infidelitie.

Thou knowest that I dwell with such men alway,
990 For in his heart I am euen now, inuisible.

Well remembred,—yet I must prouide a garment
Agaynst that I come to my master, Symon,
About the which the preceptes of the testament
Must be written in order one by one.

Nowe will I returne to my minion againe.
I may not from hir be away absent.
If hir companie I should a litle refraine,
I knowe well that she would not be content.

Mary.
Horeson, I beshrowe your heart, are you here?
1000 I may doe what I will, for you.

Infidelitie.
Huffa, mistresse Mary, are you so neare?
I thought otherwise, I make God auowe.

I pray you let me haue a worde in your eare:
I promise you he is a mynion felowe.
By my faith, I thought that you had ben there,
For I sawe when you dyd hym folow.

Mary.
By my faith, Prudence, you haue a false eye:
A body can neuer so secretely worke,
But that theyr daliance you will espie;
1010 I trowe for the nones you lye in corners and lurke.

But sirra, how say you to hym in the flaxen beard?
That is a knaue, that horeson; wote you what he did?
In my life was I neuer worse afrayde;
When I came to bed, I found him there hid.

"Out, alas" quod I, "here is some yll spirite."
A swete sauour of muske and ciuet I smelt.
[Eiiib] "Come and lye with me, Mary," quod he, "this night."
Then I knew who it was, when his beard I felt.

Infidelitie.
I beshrew your hearts, whore *and* thefe wer agreed.
1020 You knew the spirit wel inough before you cam there.

I am sure that so honestly he had you feed,
That the reward dyd put away the feare.

Mary.
Good lord, who is this that yonder doth come?
What meane the tables that be in his hand?

Infidelitie.
Come asyde a little, and geue hym roume,
And what he is anone we shall vnderstand.

The Lawe.
The Lawe of God at this tyme I do represent,
Written with the fynger of God in tables of stone,
Wherby the people might know their lord omnipotent,
1030 And how that he is the Lord God alone.

A peculiar people to him selfe he had elected,
Comming of the stocke of faithfull Abraham,
Whom by the lawe he would haue directed,
After that out of Egypt from Pharao they came.

In me as in a glasse it doth plainly appere,
What God of his people doth require;
What the peoples' duetie is, they may see here,
Which they owe vnto God, in paine of hell fyre.

In me is declared the same iustice,
1040 Whiche vnto God is acceptable.
Man's synne is here shewed, and proude enterprise,
Wherby he is conuicted to paines perdurable.

It was necessary and it dyd behoue,
Considering man's pride and temeritie,
Whiche was dronke and blynde in his owne loue,
To make a lawe to shewe his imbecillitie.

Except the lawe had rebuked his vanitie,
So much he would haue trusted in his own strength,
[Eiva] And beleued that through *the* power of his humanitie
1050 He might haue obteined saluation at length.

Wherfore, as I sayd, to a glasse compared I may be,
Wherin clerely as in the sunne lyght,
The weakenesse and sinne of him self he may se;
Yea, and his owne damnation, as it is ryght.

For the curse of God foloweth synne alway,
And damnation foloweth malediction:
By this it appereth as cleare as the day,
That my office is to fyll the mynde with affliction.

I am a ministration of death workyng yre;
1060 I shewe God's request, and man's vnabilitie;
I condemne hym for synne vnto eternall fyre;
I fynde not one iust of man's fragilitie.

Mary.

O Prudence, heare you not what the law doth say?
Excedingly it pricketh my conscience.
I may crie "out alas" nowe, and "welaway,"
For I am damned by God's owne sentence.

Infidelitie.

"Prick of *con*sci*ence*," quod she? It pricketh you not so sore
As the yong man with the flaxen beard dyd, I thinke.
What a diuell about him here do you poare?
1070 If euer I see any suche, I pray God I synke.

The more you loke on him, *the* worse like him you shal.
Come away, come away from him, for very shame.
And in dede will you be gasyng on him styll?
If you repent not this, let me suffer blame.

Mary.

O frend Prudence, doe you see yonder glasse?
I will tell what therin I doe see.
I can not speake for sorrowe. Now out, alasse!
All men for synne by God's sentence damned be.

The spirite of God speaketh by kyng Salomon,
1080 That no man on earth lyueth without synne.
[Eiv b] Dauid saith there is none good, no, not one;
No, not a child that this day doth his life begynne.

Nowe synne, I see, requireth eternall damnation;
If a childe be damned that is but a day olde,
Alas, where then shall be my habitation,
Whiche hath done more synnes than can be tolde?

The Lawe.

Yea, woman, God doth not onely prohibite the dede,
But he forbiddeth the lust and concupiscence;
Therfore thy heart hath great occasion to blede,
1090 For many lustes and dedes hath defiled thy conscience.

Infidelitie.

Body of God, are you so madde him to beleue?
These thyngs are written to make folkes afrayde.
Will ye to him or to me credence geue?
Or to your frends, by whom you wer neuer dismaid?

And I put case that the wordes nowe were trewe,
He speaketh of men, but no women at all;
Women haue no soules,—this saying is not newe;
Men shall be damned, and not women which do fall.

The Law.

By this terme "man," truely, in holy Scripture,
1100 Is vndertake both man, woman, and child, in dede;
Yea, as many of both kyndes as be of man's nature,
Whiche procede of Adam the first parent's sede.

Enter *knowledge of Sinne.*

By the Lawe commeth the knowledge of synne,
Whiche knowledge truely here I represent,
Whiche freate and byte the conscience within,
Causyng the same euermore to lament.

I am euermore before the conscience sight,
Shewyng before hym his condemnation,
So that by the dedes of the law, or by his own might,
1110 He can not attaine vnto saluation.

Infidelitie.

Lo, Mary, haue ye not sponne a fayre threde?
Here is a pocky knaue, and an yll fauoured;
[Fia] The deuill is not so euill fauoured, I thinke in dede,
Corrupt, rotten, stinkyng, and yll sauoured.

Knowledge of synne.

It is not possible truly to declare here
The horrible, lothsome, and stinkyng vilitie,
Which before the eyes of God doth appere,
Committed by this wretched woman's iniquitie.

Mary.

Now, wo be to the time that euer I was borne!
1120 I see that I am but a damned deuill in hell;
I know that there with diuels I shall be torne,
And punished with more pains than my tong can tell.

O blessed Lawe, shew me some remedy!
The Prophete calleth thee immaculate and pure.
Thou of thy selfe in many places doest testifie
That the kepers of thee are alway safe and sure.

The Law.

He that obserueth all thyngs written in me,
Shall liue in them, as Moyses doth expresse:

But neuer man yet in this world I dyd see,
1130 Which dyd not the contentes in me transgresse.

It is beyond all man's possibilitie
To obserue any commaundement in me required.
Therby appeareth his weaknesse and fragilitie,
Hapned through sinne, that against God he conspired.

Knowledge of synne.
The power of the law is man's synne to declare,
And to shew his damnation for the same;
But to giue saluation for the soules welfare,
The lawe doth no suche promise any tyme proclame.

Mary.
If there be no more comfort in the lawe than this,
1140 I wishe that the lawe had neuer ben made.
In God I see is small mercy and Iustice,
To entangle men and snarle them in such a trade.

Infidelitie.
I can you thanke for that, Mary, in dede.
Well spoken! An vniust God do you esteme.
[F ib] Euen from the heart that sentence dyd procede.
Feare not, their vniust God do you blaspheme.

You see no remedy but vtter damnation.
Folowe my counsell, and put care away;
Take here your pleasure and consolation,
1150 And make you mery in this worlde while you may.

Of one hell I would not haue you twayne to make.
Be sure of a heauen while you dwell here;
Refresh your self, and al pleasure doe you take;
Plucke vp a lusty heart, and be of a good chere.

Mary.

O, this knowledge of synne is so in my syght,
That if I should dye, truely I can not be mery.

Infidelitie.

We will ridde the knaue hence anon by this light,
Or else of his life I will soone make him wearie.

The Law.

O synner, from thy heart put that infidelitie,
1160 Which hath drowned thee already in the pit of hell;
Trust thou in God's might and possibilitie,
Wherof neither angell nor man is able to tell.

Knowledge of synne.

That thing in dede, whiche to man is impossible,
Is a small thyng for God to bryng to passe;
This mercy to all senses is comprehensible,
Which he will declare by his holy Messias.

The Law.

That thing which I ca*n* not do through my infirmity,
God is able by his son to perform in tyme appointed.
All my contentes be shadowes of his maiestie,
1170 Whom now in this tyme God hath anoynted.

Knowledge of synne.

That Messias alone onely shall the law fulfill,
And his fulfilling shall be in suche acceptation,
That God for his sake shall pardon mankyndes yll,
Acceptyng his offeryng for a full contentation.

The Law.

That Messias is the stone spoken of before,
Which of vayne builders should be refused;
[F iia] Yet he shall be the corner stone of honour,
Which in the building of god's te*m*ple shal be vsed.

Knowledge of Sinne.

And all that trust in hym with true beleue,
1180 That he is very God and man, into this world sent,
God will all their synnes for his sake forgeue,
So that they can be contrite and repent.

Mary.

I euer beleued yet vnto this day,
That God was able of nothyng all thyngs to make;
And as well I beleue also that he may
Forgeue, and mercy vpon synners take;

But seyng that he hath made a determination
By a law that none shall be saued, good or badde,
Then he that would looke for any saluation,
1190 Truly I take hym ten tymes for worse than madde.

Infidelitie.

He that will not the kepers of the law saue,
Which obserue diligently his commaundementes,
Much lesse, truly, on them mercy he will haue,
Which haue contemned all his words *and* iudgements.

The Law.

Wel, Mary, I haue condemned thee vnto hell fyre,
Yet not so condemned thee, but if thou canst beleue
In that Messias, which for thee doth enquire,
There is no doubt but thy sinnes he will forgeue.

Thy sore is knowen, receiue thy salue and medicine;
1200 I haue the sicke to the leache; geue good eare;
Hearken diligently vnto his good discipline,
And he will heale thee, doe nothyng feare. Exit.

Infidelitie.

Let me fele your poulses, mistresse Mary. Be you sick?
By my trouth in as good te*m*pre as any woman can be:
Your vaines are full of bloud, lusty and quicke;
In better taking truly I did you neuer see.

Knowledge of synne.

The body is whole, but sick is the conscience,
Which neither the law nor man is able to heale;
[Fiib] It is the word of God, receyued with penitence,
1210 Like as the boke of wisedome doth plainly reuealę.

Infidelitie.

Conscience? How doth thy conscience, litle Mall?
Was thy conscience sicked, alas, little foole?
Hooreson fooles, set not a pynne by them all.
Wise inough, in dede, to folowe their foolishe schoole!

You bottell-nosed knaue, get you out of place;
Auoyde, stinkyng horeson; a poyson take thee;
Hence, or by God I will lay thee on the face;
Take hede that hereafter I doo you not see.

Knowledge of synne.

Though I appere not to hir carnall syght,
1220 Yet by the meanes that she knoweth the lawe,
I shall trouble hir always both day and night,
And vpon hir conscience continually gnawe.

Infidelitie.

What chere? Nowe is here but we twaine alone.
Be mery, mistresse Mary, and away the mare!
A murreyn go with them! Now they be gone,
Plucke vp your stomacke, and put away all care.

Mary.

O, maister Prudence, my heart is sore vexed.
The knowledge of synne is before me alway.
In my conscience I am so greuously perplexed,
1230 That I wote not what to doe, truly, nor say.

Here entreth Christ Iesus.

Infidelitie.

Benedicite, arte thou come, with a vengeance?
What wilt thou do? Mary, doe you loue me?
My wordes print well in your remembrance:
To yonder felowes saying doe you neuer gree.

Christ Iesus.

Into this worlde God hath sent his owne,
Not to iudge the world, or to take vengeance,
But to preache forgeuenesse and pardon,
Through true faith in hym, and perfect repentance.

The sonne of man is come to seke and saue
[Fiiia] Suche persons as perishe and go astraye.
1241 God hath promised them lyfe eternally to haue,
If they repent and turne from theyr euill way.

The kyngdom of heauen is at hand, therfore repent;
Amende your lyues, and the Gospell beleue.
The sonne of God into this world is sent
To haue mercy on men, and theyr synnes to forgeue.

Mary.

O here is the Messias, of whom we haue harde.
What say you, Prudence, is not this same he?

Infidelitie.

A, Mary, do you my wordes no more regard?
1250 You haue a waueryng witte, now well I doe see.

Is not this a lyke person the sonne of God to be,
And the Messias whiche the worlde should saue?
He is a false harlot, you may beleue me,
Whome you shall see one day handled like a knaue.

If the lawe of God published by Moyses
Be not able to bryng men to saluation,

Muche lesse suche a wretched man doubtlesse
Can do ought for your soules consolation.

Tushe, take one heauen in this present world here.
1260 You remember what before to you I haue sayd:
Pluck vp your heart, wenche, and be of good chere;
Neuer regard his words; tushe, be not afrayd.

Mary.

The lawe hath set my synnes before my syght,
That I can not be mery, but am in despaire.
I know that God is a Iudge, equall and right,
And that his lawe is true, pure, cleane, and fayre.

By this law am I condemned alredy to hell;
The wordes he hath spoken must be fulfilled.
Of myrth and ioy it is but foly to tell,
1270 For I perceiue that both body and soule be spilled.

Christ.

Like as the father raiseth the dead agayne,
[F iiib] And vnto life doth them mercifully restore,
So the sonne quickeneth the dead, it is playne,
And geueth them a life to liue euermore.

Verily, verily, I say, he that heareth my voyce,
And beleueth on him that hath me sent,
Shall haue euerlastyng life therin to reioyce,
And shall not come into damnable torment;

But the same passe from death vnto lyfe.
1280 Repent, and trust in God's mercy for my sake.
With the sinnes of the world be at debate and strife,
And vnto grace my heauenly father will you take.

All they whom the law condemneth for synne,
By faith in me I saue and iustifie.
I am come sinners by repentance to winne,
Like as the Prophet before did prophecie.

Christe speaketh to Mary.

Thou woman, with mercy I do thee preuent;
If thou canst in the Sonne of God beleue,
And for thy former lyfe be sory and repent,
1290 All thy sinnes and offences I doe forgeue.

Infidelitie.

Who is the sonne of God, sir? Of whom do ye talke,
Which hath this power wherof you do boast?
It is best for you out of this countrey to walke,
And neuer more be sene after in this coast.

"The sonne of God," quod he? This is a pride in dede.
Trowest thou that the father can suffer this?
They come of Abraham's stocke and holy sede,
And thou saiest that they beleue all amisse.

Christ.

Auoide out of this woman, thou Infidelitie,
1300 With the .vii. diuels which haue hir possessed.
I banish you hence by the power of my diuinitie,
For to saluation I haue hir dressed.

Infidelitie runneth away. Mary falleth flat downe.
[Fiv *a*] **Cry all thus without the doore, and roare terribly.**

Diuels.

O Iesus, the Sonne of God euer liuing,
Why comest thou before the tyme vs to torment?
In no person for thee we can haue any abidyng.
Out vpon thee, the sonne of God omnipotent.

Christ.

Arise, woman, and thanke the father of heauen,
Which with his mercy hath thee preuented.
By his power I haue reiected from the, spirits seuen,
1310 Which with vnbelief haue thy soule tormented.

Mary.

Blessed be thy name, O father celestiall;
Honor and glory be giuen to thee, world without end.

O Lord, doest thou regard thus a woman terrestriall?
To thee what tong is able worthy thanks to repend?
O what a synfull wretche, Lord, haue I bene?
Haue mercy on me, Lord, for thy name's sake.
So greuous a sinner before this day was neuer sene;
Vouchsafe therfore compassion on me to take.

Iesus Christ.

Canst thou beleue in God, the maker of all thing,
1320 And in his onely sonne, whom he hath sent?

Mary.

I beleue in one God, Lord and heauenly kyng,
And in thee, his onely sonne, with hearty intent.
Good Lord, I confesse that thou art omnipotent;
Helpe my slender beliefe and infirmitie;
My faith, Lord, is waueryng and insufficient;
Strength it, I pray the, with the power of thy maiesty.

Christ.

No man can come to me, that is, in me beleue,
Except my father draw hym by his spirite.

Faith & repentance entreth.

Behold, Faith and Repentance to thee here I geue,
1330 With all other vertues to thy health requisite.

Faith.

Note well the power of God's omnipotencie:
That soule, which of late was a place of deuils,
He hath made a place for him self by his clemencie,
Purgyng from thence the multitude of euils.

Repentance.

[Fivb] The mercy of Christ thought it not sufficient
To forgeue hir synnes, and deuils to pourge,
But geueth hir grace to be penitent,
That is, hir soule euer after this day to scourge.

The vertue of Repentance I do represent,
1340 Which is a true turnyng of the whole lyfe and state
Vnto the will of the lord God omnipotent,
Sorowing for the sinnes past, with displesure *and* hate.

That is to say, all the inward thoughts of the hart,
And all the imaginations of the mynde,
Which were occupied euill by Sathan's arte,
Must hence forth be turned after an other kynd.

Dauid, my father, on his synnes did alway thinke,
Howe horrible they were in God almighties sight;
Teares were his sustenance, yea, both meat *and* drinke;
1350 His hole meditation was in heauen both day *and* night.

So that Repentance is described in Scripture
To be a returnyng from syn with all the soule *and* hart,
And all the life tyme in repentyng to endure,
Declaring the same with the sen[s]es in euery part,

As thus: Like as the eyes haue ben vaynly spent
Vpon worldly and carnall delectations,
So henceforth to wepyng and teares must be bent,
And wholly giuen to godly contemplations.

Likewise as the eares haue ben open alway
1360 To here the blasphemyng of God's holy name,
And fylthy talkyng euermore night and day,
Nowe they must be turned away from the same,

And glad to heare the Gospell of saluation,
How God hath mercy on them that doe call,
And how he is full of pitie and miseration,
Raisyng vp suche agayne as by synne dyd fall.

[G ia] The tong which blasphemie hath spoken,
Yea and filthily, to the hurt of soule and body,
Wherby the precepts of God haue ben broken,
1370 Must hence forth praise God for his mercy daily.

Thus, like as all the members in tymes past
Haue ben seruantes of vnrighteousnesse and synne,
Now Repentance doth that seruice away cast,
And to mortifie all his lustes doth begynne.

True repentance neuer turneth backe agayn;
For he *that* laieth his ha*nd* on the plough, *and* loketh away,
Is not apt in the kingdom of heauen to raigne,
Nor to be saued with my sainctes at the last day.

Mary.

O Lorde, without thy grace I do here confesse
1380 That I am able to do nothyng at all.
Where it pleaseth thee my miserie to redresse,
Strength me now that hence forth I do not fall.

Graunt me, Lord, suche a perfect repentance,
And that I looke no more back, but go forward still;
Put my miserie euermore into my remembrance,
That I may forthinke my life that hath ben so yll.

Fayth.

The holy vertue of Faith I do represent,
Ioyned continually with repentance;
For where as the person for synne is penitent,
1390 There I ascertain him of helth and deliuerance;

Wherfore I am a certaine and sure confidence,
That God is mercifull for Christ Iesus' sake;
And where as is a turnyng or penitence,
To mercy he will the penitent take.

Faith therfore is the gyft of God most excellent;
For it is a sure knowledge and cognition
Of the good will of God omnipotent,
Grounded in the word of Christes erudition.

[G ib] This faith is founded on God's promission,
1400 And most clerely to the mynde of man reuealed,
So that of God's will he hath an intuition,
Which by the holy ghost to his heart is sealed.

Repentance.

This Faith with the word hath such propinquitie,
That proprely the one is not without the other.
Faith must be tried with the word of veritie,
And the chyld is by the father and mother.

Iesus Christ.

Yea truly, if this faith do from God's word decline,
It is no faith, but a certayn incredulitie,
Which causeth the mynd to wander in strange doctrine,
1410 And so to fall at length into impietie.

Faith.

The word to a glasse compare we may,
For, as it were, therin Faith God doth behold,
Whom as in a cloude we loke vpon alway,
As hereafter more plainly it shal be told.

Mary.

My heart doth beleue, and my mouth doth publish
That my lord Iesus is the sonne of God eternall.
I beleue that my soule shall neuer perysh,
But raigne with him in his kyngdom supernall.

Repentance.

The operation of Faith is not to enquire
1420 What God is as touchyng his propre nature,
But how good he is to vs to know, faith doth desyre,
Which thyng appereth in his holy Scripture.

Faith.

It is not inough to beleue that God is true only,
Which can neuer lie, nor deceaue, nor do yll;
But true faith is persuaded firmly and truely,
That in his word he hath declared his will;

And also what soeuer in that word is spoken,
Faith beleueth it as the most certaine veritie,
Which by his spirit he doth vouchsafe to open
1430 To all such as seke hym with all humilitie.

Repentance.

[G iia] Christ, the sonne of God, here hath promised
Forgiuenesse of synnes to you, syster Mary;
Of his owne mercie this to do he hath deuised,
And not of your merites, thus you see plainly.

If in this promise you be certain and without doubt,
Beleuing that the word of his mouth spoken
He is able, and also will do and bryng about,
Then that you haue Faith it is a token.

Mary.

O, Iesu, graunt me this true faith and beleue.
1440 Lord, I see in my self as yet imperfection;
Vouchsafe to me thy heauenly grace to geue,
That it may be my gouernance and direction.

Christ.

Mary, my grace shall be for thee sufficient;
Goe thy way forth with faith and repentance;
To heare the Gospell of health be thou diligent,
And the wordes therof beare in thy remembrance.

Faith.

Though in person we shall no more appeare,
Yet inuisibly in your heart we will remayne.

A new Enterlude, neuer before this tyme imprinted, entreating of the Life and Repentaunce of Marie Magdalene: not only godlie, learned and fruitefull, but also well furnished with pleasaunt myrth and passtime, very delectable for those which shall heare or reade the same.

Made by the learned Clarke
Lewis Wager.

The names of the Players.

Infidelitie the Vice.
Marie Magdalene.
Pride of life.
Cupiditie.
Carnall Concupiscence.
Simon the Pharisse.
Malicious Judgement.
The Lawe.
Knowledge of sinne.
Christ Jesus.
Fayth.
Repentaunce.
Justification.
Love.

Foure may easely play this Enterlude.

Imprinted at London, by Iohn Charlevvood,
dwelling in Barbican, at the signe of the halfe Eagle
and the Key. Anno. 1566.

Repentance.

The grace of God shal be with you both far *and* nere,
1450 Wherby from all wickednesse I shall you detaine.

Mary.

Honor, praise, and glory to the father eternall;
Thankes to the sonne, very god and very man;
Blessed be the holy gost, with them both coequall,
One god, which hath saued me this day from Sathan.

Exeunt.

Christ.

I thank thee, O father, O lord of heuen, earth *and* of al,
That thou hast hidden these things from the sapient,
And hast reuealed them to the litle ones and small;
Yea, so it pleased thee, O father omnipotent.

All things of my father are committed vnto me,
1460 And who the sonne is, none but the father doth know.
No man but the sonne knoweth who *the* father shold be,
And he to whom the sonne wil reueale and showe.

[G iib] Come vnto me all you that with labor are oppressed,
And are heauy laden, and I will you comfort;
Dispaire not for that you haue transgressed,
But for mercy do you boldly to me resort.

My yoake vpon your neckes do you gladly take,
And learn of me, for I am lowe and meke in hart,
And you shal fynd rest for your soules neuer to slake.
1470 My yoake and burden is light in euery part.

I came not into the world, the righteous to call,
But the synfull persons vnto repentance:
The whoale haue no nede of the physition at all,
But the sicke haue nede of deliuerance.

Verily, I say vnto you, that the angels
Haue more ioy in one synner that doth repent,
Than in many righteous persons else,
Which are no sinners in their iudgement.

Here entreth Symon the Pharisie and malicious Iudgement; Symon biddeth Christ to dynner.

Symon.

God spede you, syr, heartily, and well to fare;
1480 I reioyce much that I chaunce you here to fynde;
In good soth I was sory, and toke muche care
That I had no tyme to declare to you my mynde.

We know that you do much good in the countrey here,
Wherfore the liuyng God is glorified:
You heale the sicke persons both farre and nere,
Like as it hath ben credibly testified.

Christ.

My father euen vnto this tyme worketh truely,
And I work according to his commandement *and* wil;
The sonne can do nothyng of hym selfe duely,
1490 But that he seeth the father doyng alway still.

Whatsoeuer the Father doth, the sonne doth the same;
For the father doth the sonne entierly loue,
[G iiia] And sheweth him al things to the praise of his name,
And shal shew him greter works than these, as you shal proue.

Malicious iudge.

Lo, sir, what nede you haue more testimonie?
You heare that he doth him self the sonne of God call.
Doth not the law condemne that blasphemie,
Commaunding such to be slaine great and small?

Symon.

For a season it behoueth vs to haue pacience;
1500 I shewed you the reason wherfore of late,
At this season I pray you do your diligence,
And semble rather to loue hym than to hate.

Shall it please you, syr, this day to take payne
With me at my house to take some repast?
You shal be welcome, doubtlesse. I tell you playne
No great puruiance for you I entend to make.

Christ.

My meate is to doe his will that hath me sent.
But, syr, I thanke you of your great curtesy.
To come to you I shall be very well content,
1510 So that you will appoynt the houre stedily.

Symon.

All things be in maner ready, I thinke, verily.
In the meane season in my gardein we will walke.
Take the paines to go with me, I pray you heartily.
Till dinner be ready, of matters we will talke.

Christ.

With a good will I will waite vpon you;
Pleaseth it you to go before; you know the way.

Symon.

Sirra, you see how that we are appointed now.
Make all thyngs ready without delay.

Malicious iudge.

Sir, I will go about as fast as I may.
1520 In good fayth I would that I might haue my will:
I would prepare for hym a galowes this day,
Vpon the whiche I desyre his bloud to spill.

Infidelitie.

A vengeance take hym, thefe; is he gone?
From Mary Magdalene he did me chace:
[G iiib] From Symon the Pharisie he will driue me anon,
So that no where I shal be able to shew my face.

Malicious iudge.

Nay, we are so surely fixed in the Pharisies mynde,
That his blasphemous words can not driue vs thence.
Women's heartes turne oft as doth the wynde,
1530 And agayne of the law they know not the sence.

In malice I haue made them all so blynde,
That they iudge nothyng in Christ aryght.
To the letter of the law so fast I do them bynde,
That of the spirite they haue no maner of light.

Infidelitie.

I will tell thee, Malicious Iudgement,
His wordes be of suche strength and great power,
That the diuell hym self and all his rablement
He is able to expell, and vtterly to deuoure.

Malicious iudge.

Tushe, hyde thy selfe in a Pharisies gowne,
1540 Suche a one as is bordered with the commaundements,
And then thou maist dwel both in citie and in towne,
Beyng well accepted in all men's iudgements.

Infidelitie.

As for a gowne, I haue one conuenient;
And lo, here is a cappe agreing to the same.

Malicious iudge.

As thou saiest, that geare is very ancient;
I warant thee now to escape all blame.

Mary, of one thyng thou must take good hede:
As nere as thou canst, let him not behold thy face.
Doubt thou not, but he shall haue his mede,
1550 If I remayne with the Iewes any space.

Infidelitie.
And as for the reuerend byshop Cayphas,
With all the Aldermen of Ierusalem,
Will helpe to bryng that matter to passe;
For I am like for euer to dwell with them.

Malicious iugement.
The same Christ dineth with Simon to day,
Who commanded to prepare the table in all hast.
[G iva] Helpe to make all ready, and the cloth to lay,
For surely here he purposeth to take his repast.

Infidelitie.
By God, he shall haue soure sause, it may hap.
1560 Do thy parte, and surely I purpose to watche;
It shal be hard, but we will take hym in a trap:
He shall fynde hym here that will hym matche.

Malicious iudge.
Go and fetche trenchers, spoones, salt and bread;
See whether the cookes be ready, also, I pray thee.
They will come to dynner, I dare lay my head,
Before that all things prepared well shall be.

Infidelitie.
A straw, all this geare wyll quickly be doone;
The cookes be ready, also, I am sure.
Let me see, byr lady, it is almost noone;
1570 I maruell that they can so long fastyng endure.

Malicious iudge.

Yonder they come; turne thy face out of sight;
Thou must make curtesy downe to the ground.

Infidelitie.

I would he were hanged, by God and by this light;
For neuer before this day was I thus bound.

Symon.

Sir, now are you welcome; I pray you come nere.
Fetche in meate, syrs, I pray you, quickly.
I promise you I byd you for no good chere;
But such as it is, you ar welcome hartily.

Infidelitie.

Pleaseth it you to washe, syr, here is water.
1580 Let not yonder beggerly felow wash with you.

Simon.

Can you not a while dissemble the matter?
It is no tyme to talke of suche geare now.

Will you sit, sir? Bryng hither a cushion and a stoole.
Set it down, I say, there, there at the table's ende.

Infideli.

Here is a businesse with a beggerly foole;
It greueth me the tyme about him to spende.

Go to, you are welcome hither to my maister Simon;
Thinke your self at home in your owne place.

Christ.

[G iv b] I thanke you, sir; I will syt downe euen anone;
1590 But first we will prayse God, and say our grace.

Blessed art thou, heauenly father, which of thy mercy
Hast made man to thyne owne image and similitude,
Which through Sathan's wicked malice and enuie
Was spoiled of thy grace and of ghostly fortitude.

But at this tyme, of thy mercy appointed,
Thou hast looked on man, of thy compassion,
And sent thyne owne sonne with thy spirit anoynted,
Which for his synne shall make satisfaction.

Let all creatures praise thee for their creation;
1600 Glory to thy name for their preseruation;
Laude and honour to thee for their restauration;
All thankes to thee for eternall saluation.

Simon.
I pray you, sitte downe; I pray you heartily;
You are welcom; I pray you eate such as is here;
Go to, I would not haue you to make any curtesy;
I am sory that for you I haue no better chere.

Infidelitie.
It is simple chere, as you say, in dede;
It is to good for him, by the Masse;
Haie is good ynough for hym theron to feede,
1610 Or for any such foolishe asse.

Malicious iudge.
Marke you not, what in his grace he dyd say?
"Thou hast sent thy sonne anointed with the holy ghost."
By these words euidently vnderstand we may,
That to be the son of God of him selfe he doth boast.

Simon.
Wherof doe you .ii. talk? What is the matter?
Is there any thing that doth grutch your conscience?

Malicious iudge.
This is the truth of our talke; yea, I wil not flatter;
Your gest said a word wherof I wold haue intelligence.

He thanked God, at this tyme nowe appointed,
1620 That on men's synnes he had pitie and compassion,
[H ia] And hath sent his sonne with his spirite anointed,
Which for his sinne should make satisfaction.

Hath God into this world sent his owne sonne?
Or who is the sonne of God, I wold be glad to know?
Like as now he speaketh, so oft tymes he hath done;
The tyme and place I am able to showe.

Symon.

I pray you, my guest, his mynde do you satisfie:
It is said, that the sonne of God you do your self call.

Christ.

I am come into this world the truth to testifie,
1630 Wherof the scripture and the Prophets do witnes all.

If I of my self should beare testimonie,
My witnesse of you should not be taken as true;
But there is an other that witnesseth of me verily;
And I know that his testimonie is true.

Of man truely no testimonie do I take;
But I speake these wordes that saued you myght be.
The sonne of God is sent hither for your sake,
Whom in the glorie of his maiestie you shall se.

The workes which to me the father doth geue,
1640 That I may doe them, those workes to you, I say,
Beare witnesse, if you haue the grace to beleue,
That the father hath sent me into the world this day.

Besides these workes, the father that hath me sent,
Hath by many scriptures of me testified;
By the whiche the matter is euident,
That my wordes spoken before are verified.

But the father you haue neuer heard speaking,
And what he is by faith you haue neuer sene;
His word you haue not in you remayning;
1650 Therfore to him whom he hath se*nt* faithful you haue not be*n*.

Serch *the* scriptures, for you thi*n*k in your mind
That in them you shall obtaine life eternall;
[Hib] Them to beare witnesse of me you shall fynde,
How I am the sonne of the liuyng God immortall.

Symon.

Wel sir, you ar welcom; I wold not haue you to thi*n*k
That I did byd you hither to tempt or to proue,
But that I would haue you both to eate and drinke,
Euen as my entier friend, and for very loue.

Wherfore any thing that is here done or sayd
1660 Shalbe layd vnder foote, and go no further;
For surely if your wordes should be betrayd,
As a blasphemer the people would you murder.

Christ.

You know that there is .xi. houres in the day,
And night commeth not till the .xii. houres be expired.
It is not in man's power my life to take away,
Till the houre commeth of my father required.

Infidelitie.

"Vnder the foote," quod he? If I kepe counsell,
I would I were hanged vp by the very necke.
Fye on hym, horeson traitour and very rebell!
1670 Hear you not how god him self he beginneth to check?

Malicious iudge.

Though maister Symon doth but few wordes say,
Yet I warrant you he beareth this geare in mynde.
Doubt thou not but he will fynde suche way,
That he shal be ryd, and as many as be of his kynde.

Simon.

Go to, I pray you; alacke, you eate no meate:
You see that at this tyme we haue but plaine fare.

Christ.

When we haue sufficient before vs to eate,
Let vs thanke God, and put away all care.

Mary Magdalen sadly apparelled.

The more that I accustom my self with repentance,
1680 The more I see myne owne synne and iniquitie;
The more knowledge therof, the more greuance,
To a soule that is conuerted from hir impietie.

To all the worlde an example I may be,
In whom the mercy of Christ is declared.
[H iia] O Lord, what goodnesse dydst thou in me see,
That thus mercifully thou hast me spared?

What goodnesse? Nay, rather what a rable of euils,
Full of wickednesse, like one past all grace,
Replenished with a multitude of deuils,
1690 Which, as in hell, in my soule had their place.

These were the merites and dedes that I had;
Onely thy vnspeakable mercy did me preuent;
And though that my life hath bene so bad,
Yet thou wilt no more but that I should repent.

O who shall geue me a fountayne of teares,
That I may shed abundantly for my synne?
This voice of the Lord alwais sou*n*deth in myn eares:
"Repent, repent, and thou shalt be sure heauen to wyn."

He saith also, "Do the fruictes of Repentance."
1700 O Lord, who is able those worthy fruictes to do?
I am not able to doe sufficient penance,
Except thy grace, good Lord, do helpe me therto.

But like as the parts of my body in tymes past
I haue made seruants to all kynd of iniquitie,
The same iniquitie away for euer I do cast,
And will make my body seruant to the veritie.

This haire of my head which I haue abused,
I repute vile and vnworthie to wipe my lordes fete;
No obsequie therwith of me shalbe refused,
1710 To do my Lord Iesus seruice, as it is most mete.

These fleshly eies which with their wanton lookes
Many persons to synne and vice haue procured,
They haue ben the diuel's volumes and bookes,
Which from the seruice of God haue other allured.

Nowe, you synfull eyes, shed out teares and water,
Wash the Lord's fete with the*m*, who*m* you haue offended.
[H iib] To shew such obsequie to hym it is a small matter,
Which by his grace hath my synfull life amended.

O wretched eies, can you wepe for a thing temporall,
1720 As for the losse of worldly goodes and parents,
And can you not wepe for the lorde celestiall,
Which losse incomparably passeth all detrimentes?

With this oyntment most pure and precious,
I was wont to make this carkas pleasant and swete,
Wherby it was made more wicked and vicious,
And to all vnthriftynesse very apt and mete.

Now would I gladly this oyntment bestowe
About the innocent feete of my sauiour,
That by these penitent fruictes my lord may know
1730 That I am right sory for my sinfull behauiour.

All my worldly substance abused before,
And through vnbelief of synne made instruments,
Now will I bestow them onely to his honor,
In helpyng hym, and for his sake other innocents.

I shall not ceasse to seeke till my lord I haue found;
He is in the house of Symon, I heard say;
The house standeth on yonder same ground;
It was told me that he dyneth there to day.

I was not ashamed to synne before the Lordes sight,
1740 And shal I be ashamed before ma*n* the same to co*n*fesse?
To my Lord Iesus now forth will I go right,
Acknowledgyng to him my penitent heart doubtlesse.

Let Marie creepe vnder the table, abyding there a | certayne space behynd, and doe as it is specified in | the Gospell. Then Malicious Iudgement spea | keth these wordes to Infidelitie.

*Malicio*us *iugement.*
Lo syr, what a felow this is! It doth appere,
If he were suche a prophet as of him self he doth say,
[H iiia] He would know what maner of woman this same is here.
A sinner she is, he can not say nay.

Infidelitie.
"A sinner," quod he? Yea, she is a wicked sinner in dede.
This is she from whom he did me expell.
Behold, how boldly after hym she doth procede.
1750 A harlot she is, truly, I may tell you in counsell.

*Malicio*us *iudge.*
Yea, and yet to touche hym he doth her permit,
Which is agaynst the law; for persons defiled
Ought not among the iust to intromit,
But from their company should be exiled.

Malicious iudge. [*Infidelitie?*]
I pray you see, how busy about hym she is.
She washeth his feet with teares of hir eyes:—
Heigh, mary, yonder is like to be nothyng amisse.
Behold, she anoynteth him to driue away flies.

Trow you *that* maister Symon thinketh not somwhat?
1760 Yes, I hold you a groate, though he say nothing.
Malicious iudge.
He is not content, I warant you that;
Which thyng you may see by his lookyng.
Symon.
Syrs, take away here, we will no more now.
This fyrst! Are you in such things to be tought?
What meane you? Wherabout do you looke?
I maruell wherabout you do occupy your thought.
Iesus Christ.
Simon, the truth is so, I haue a thing in my mynd,
Which vnto you I must nedes expresse and say.
Simon.
Maister, say what you will; wordes are but wynde.
1770 I will heare you, truly, as paciently as I may.
Christ.
There were two detters, whom I dyd well know,
Whiche were in debt to a lender that was thriftie;
The one fiue hundred pence truely did owe,
And the other ought not aboue fiftie.

Neither of these debters had wherwith to pay;
Wherfore the lender forgaue both, as it dyd behoue.
[H iiib] Nowe according to your iudgement I pray you say,
Which of these detters ought the lender most loue?
Symon.
Mary, he to whom most was forgiuen, I suppose.
1780 In few wordes truly you haue heard my sentence.

Christ.

You haue rightly iudged, and to the purpose,
Absoluyng my question like a man of science.

See you this woman? I know that in your hertes
You condemne her as a synner very vnmete
To enter among you, and to touche any partes
Of my body, yea, either head or feete;

Saying among your selues, "If this were a Prophet,
He would know what maner a woman this is,
Which thus commeth in while we be at meate;
1790 A sinner she is, and hath done greatly amisse."

I say vnto you, that into this world I am come
To call suche great detters vnto repentance.
The iust, which in their conceits owe but a small summe,
Haue no nede of their creditours' deliuerance.

Infidelitie.

What a thief is this! He iudgeth our master's thoght.
If we destroy hym not, he will surely marre all.

Malicious iudge.

I euer sayd that he was worse than nought;
But among vs puruey for him we shall.

Symon.

Sir, you take vpon you very presumptuously;
1800 I haue bydden you vnto my house here of good will,
And you reason of matters here contemptuously:
But take your pleasure, it shall not greatly skill.

Christ.

I say vnto you, that for this cause was I borne,
To beare witnesse vnto the veritie.
I see who be hypocrites full of dissemblyng scorne,
And who be persons of faith and simplicitie.

Where as you thinke you haue done me pleasure,
In bidding me to eate and drinke with you here,
[H iv a] Your intent was to shew your richesse and treasure,
1810 And that your holynesse might to me appeare.

But this woman hath shewed to me a little obsequie;
For these gestures whiche she sheweth to me
Procede from a true meanyng heart, verily,
As by her humilite plainly you may see.

When I came into your house the truth to say,
You gaue me no water to washe my feete withall;
This woman hath washed them here this day
With the teares of her eies which on them did fall;

With the haire of hir head she hath wiped the same,
1820 Thinking all other clothes therto ouer vile;
Horrible in hir sight is hir synne and blame,
Thinkyng hir self worthy of eternall exile.

You gaue me no kisse, as the maner of the countrey is;
But this woman, since the tyme that I came in,
Would not presume my head or mouth to kisse,
But my feete, lamenting in hir heart for hir syn.

My head you did not anoynt with oyle so swete,
As men of this countrey do their guestes vse;
But with most precious balme she anointed my fete;
1830 No cost about that oyntment she doth refuse.

Blessed are they, as the Prophete doth say,
Whose sinnes are forgiuen *and* couered by God's mercy;
Not by the dedes of the lawe, as you thinke this day,
But of God's good will, fauour and grace, freely.

At this woman's synne you do greatly grutche,
As though your selues were iust, holy, and pure;

But many sinnes are forgiuen hir bicause she loued
muche,
And of the mercy of God she is sure.

He to whom but a little is remitted in dede
1840 Loueth but a little, we se by experience.
[H iv b] All haue sinned, and of God's glory haue nede;
Therfore humble your selues with penitence.

I say to thee, woman, thy synnes are forgeuen, all;
God for my sake will not them to thee impute:
For strength to continue, to hym do thou call,
And see that thankes thou do to hym attribute.

Mary.

The mercy of God is aboue all his workes, truely;
What is it that God is not able to bryng to passe?
I thanke thee, Lord Iesu, for thy great mercy;
1850 Thou art the sonne of the liuyng God, our Messias.

Malicious iudge.

How say you by this? Here is a greater matter yet:
He forgiueth synnes, as one with God equall.

Infidelitie.

And he may perceiue truely, that hath any wit,
That he is but a man wretched and mortall.

Christ.

Woman, I say, thy faith hath saued thee; go in peace.
Now art thou pacified in thy conscience,
Through thy faithe, I doe all thy sinnes releace,
Assuryng thee to haue mercy for thy negligence.

Mary.

O ioyfull tydynges, O message most comfortable!
1860 Let no sinner, be he neuer in so great dispaire,
Though he were synfull and abhominable,
Let him come, and he will make hym faire.

Blessed be the Lord, of such compassion and pitie;
Praise we his name with glorie and honor;
I shall declare his mercy in towne and citie.
Thankes be to thee, my Lord, now and euermore.

Symon.

I see the wordes whiche I haue heard, proued true.
Men say that you are new fangled and friuolous,
Goyng about the law and our rulers to subdue,
1870 Introducyng sectes perillous and sedicious.

Malicious iudge.

I can no longer containe, but must say my mynde.
In dede it is so, for by his diuelishe erudition,
[Iia] Which he soweth among the people of our kynde,
At length they will make a tumult and sedition.

Such blasphemy since the beginning was not heard,
That a man shal call him self God's naturall sonne;
To condemne the law of God he is not afeard,
Despisyng all things that our fathers haue done.

Infidelitie.

Pleaseth it you, reuerend father, to geue me licence
1880 To say my mynde to this blasphemer and thiefe,
In fewe wordes you shall haue my sentence:
Of all heretikes I iudge hym to be the chiefe.

Perceiue you not, how he doth begyn?
He commeth to none of the princes and gouerners,
But a sort of synners he goeth about to wyn,
As publicans, whores, harlots, and vniust occupiers.

Then he preferreth before such men as you be,
Saying, that they before you shall be saued.
An honest man in his company you shall not see,
1890 But euen them which haue them selues yll behaued.

Much good doe it you; here is sause for your meate.
Maister Simon, looke vpon this felow in season,
For in continuance he will worke such a feate,
That you shall not release with all your reason.

Christ.

O Symon, put away that Malicious iudgement,
Which in your heart you do stubbornly contayne.
You shall not perceyue God's commandement,
As long as he in your conscience doth remayne.

Malicious iugement.

Lo, syr, now that God he hath blasphemed,
1900 Now his law he doth contemne and despise;
The Iustice therof of hym is nothyng estemed;
To destroy the same vtterly he doth deuise.

Symon.

Thinke you vs ignorant of god's law and will,
Which vpon our garments do them weare?
[Iib] Who but we doe the law of God fulfill,
For his precepts with vs in all places we beare?

Christ.

To fulfill the law requireth God's spirite,
For the law is holy, iust, and spirituall;
Of loue to be obserued it is requisite,
1910 And not of these obseruances externall.

As long as you haue this malicious iudgement,
Accompanied with Infidelitie,
I say you can not kepe God's commaundement,
Though you shew an outward sanctitie.

Infidelitie.

Lo, syr, here he calleth me Infidelitie,
And you know that I am called Legal Iustification;
You heare that it was spoken by God's maiestie,
That a man shall liue by the lawes obseruation.

An honest guest! Come out, dogge! Yea, mary,
1920 Good maners thus to taunt a man at his table!
But with fooles it is follie to vary ;
His wordes be taken but as a tale or a fable.

Symon.

Away with this geare! How long shall we syt here?
At once! We haue somewhat els to do, I thinke.

Christ.

Thankes be to thee, O Father, for this chere;
Thankes be to thee for our repast of meate *and* drinke.

Now, sir, you shall licence me to depart;
And the heauenly Father might illumine your mynd,
Expellyng this infidelitie from your hart,
1930 Which with Malicious iudgement kepeth you blynd.

Symon.

Fare ye well! For me, you shall no countes render;
All shall be layd vnder the feete that is here spoken.

Infide.

Though you forget it, yet we purpose to remember.
You know the way; go, I pray you; the doore is open.
Exit.

Malicious iudge.

For God's sake, syr, you and such as you be,
Looke vpon this felow, by myne aduise;
[Iiia] For what he goth about all you may see;
Yea, you haue had warnyng of hym twise or thrise.

Infidelitie.

All the multitude beginneth after him to ronne;
1940 You see hym and know his doctrine and opinion;
If you suffer hym till more people he hath wonne,
Strangers shall come and take our dominion.

Haue you not heard his open blasphemie?
The sonne of God he presumeth him self to name;

The Iustice of the lawe he condemneth vtterly;
To suffer him to lyue will turne to your shame.

Symon.

It shall behoue you to dog him from place to place;
Note whether openly he teache suche doctrine;
If he doe, accuse hym before his face;
1950 For I will cause the byshops hym to examine.

Infidelitie.

And where as he willeth you vs to expell,
Callyng vs wicked nicknames at his pleasure,
He goeth about to make you to rebell
Against God *and* his lawes, as he doth without mesure.

Malicious iugement.

For my part I wil watche hym so narowly,
That a word shall not scape me that doth sounde
Agaynst you, the fathers, that liue so holyly,
But to accuse hym for it a way shalbe found.

Symon.

Well, the tyme of our euenyng seruice is at hand;
1960 We must depart, the sacrifice to prepare.

Infideli.

If you depart, we may not here ydle stande;
For to wayte vpon you at all tymes ready we are.

Exeunt.

Mary entreth with Iustification.

At my beyng here euen now of late,
It pleased my Lord Iesus, of his great mercy,
To speake sentences here in my presence,
Of the which I haue no perfect intelligence.
The fyrst is: "Many sinnes are forgiuen hir," sayd he,
"Because she hath loued much,"—meanyng me.

[Iiib] I pray you, most holy Iustification,
1970 Of this sentence to make a declaration.
Iustification.
A question right necessary to be moued,
For therby many errors shall be reproued.
It were a great errour for any man to beleue
That your loue dyd deserue that Christ shold forgeue
Your synnes or trespasses, or any synne at all;
For so to beleue is an errour fanaticall.
And how can your loue desyre forgiuenesse of your yl,
Seing that the law it is not able to fulfill?
The law thus commaundeth as touchyng loue:
1980 Thou shalt loue thy Lord God as it doth behoue,
With al thy hert, with al thy soule, *and with* al thy stre*n*gth;
And thy neighbor as thy self. He saith also at length:
There was neuer man borne yet that was able
To performe these preceptes iust, holy, and stable,
Saue onely Iesus Christ, that lambe most innocent,
Which fulfilleth the law for suche as are penitent.
But loue foloweth forgiuenesse of synnes euermore,
As a fruict of faith, and goth not before.
In that parable which vnto you he recited,
1990 Wherin he declared your sinnes to be acquited,
He called you a detter not able to pay:
Then your loue paid not your dets, perceiue you may.
The forgiuenesse of your sinnes you must referre
Only to Christes grace; then you shall not erre.
Of this thing playn knowledge you may haue,
In these wordes: "Go in peace, thy fayth doth thee saue."
So by faith in Christ you haue Iustification
Frely of his grace, and beyond man's operation;
The which Iustification here I do represent,
2000 Which remayn with all suche as be penitent.

[Iiiia] Here commeth loue, a speciall fruicte of Faith.
As touchyng this, heare mekely what he saith.

Mary.

O, how much am I vnto Iesus Christ bound,
In whom so great mercy *and* goodnesse I haue found?
Not onely my synfull lyfe he hath renued,
But also with many graces he hathe me endued.

Loue entreth.

I am named loue, from true faith procedyng.
Where I am there is no vertue nedyng.
Loue commyng of a conscience immaculate,
2010 And of a faith not fained nor simulate,
Is the end of the law, as Scripture doth say,
And vnto eternall felicitie the very path way.
This loue grounded in Faith, as it is sayd,
Hath caused many euyls in men to be layd.
For where as the loue of God in any is perfite,
There in all good workes is his whole delite.
This true loue with Mary was present, verily,
When to Christ she shewed that obsequie.
But this loue dyd procede from beleue;
2020 When Christ of his mercy dyd hir sinnes forgeue,
Loue deserued not forgeuenesse of sinnes in dede,
But as a fruite therof truely it did succede.

Iustification.

Of this matter we might tary very long,
But then we should do our audience wrong,
Which gently hath heard vs here a long space;
Wherfore we will make an end nowe by God's grace,
Praying God that all we example may take
Of Mary, our synfull lyues to forsake;
And no more to looke backe, but to go forward still,
2030 Folowyng Christ as she did, and his holy will.

Loue.

Such persons we introduce into presence,
To declare the conuersion of hir offence.
[Iiiib] Fyrst, the lawe made a playne declaration,
That she was a chylde of eternall damnation:
By hearyng of the law came knowledge of synne;
Then for to lament truely she dyd begynne.
Nothyng but desperation dyd in hir remayne,
Lokyng for none other comfort but for hell payne.
But Christ, whose nature is mercy to haue,
2040 Came into this world synners to saue;
Which preached repentance, synnes to forgeue,
To as many as in hym faithfully dyd beleue.
By the word came faith; Faith brought penitence;
But bothe the gyft of God's magnificence.
Thus by Faith onely Marie was iustified,
Like as before it is playnly verified:
From thens came loue, as a testification
Of God's mercy and her iustification.

Mary.

Now God graunt that we may go the same way,
2050 That with ioy we may ryse at the last day,
To the saluation of soule and body euermore,
Through Christ our Lord, to whom be all honor.

FINIS.

NOTES

Title-page of the reprint, line 17: "Foure," possibly a misprint for "fiue." See Introduction, above, p. xvii. The entry itself may be taken as indicating that the play was designed for a regular company of strolling actors rather than for schoolboys. *Cf.* Chambers, II, p. 188.

THE PROLOGUE

1, 2. *Verum nulla tam modesta felicitas est, quae malignitatis dentes vitare possit.*—Valerius Maximus, IV, vii.

11. *This comely and good facultie*, refers, I take it, to the "faculty" or art of acting (as the following context seems to show), rather than to that of play-writing. The words are written to express the actors', not the author's, sentiments.

16. *Nec tua*, etc. Horace, Epistola xviii (*ad Lollium*), 39.

22. *Cf.* W. C. Hazlitt, *English Proverbs*, p. 238: "Ill will never said well."

26. *Yea, we haue vsed this feate at the vniuersitie*, does not necessarily mean that the actors had played this very play at "the university." "This feate" refers to "our facultie," or the business of acting. The phrase could hardly refer to the feat of composing plays, in pursuit of which a playwright, and especially a cleric like Wager, would not be likely to ride and go many ways. This whole prologue is an interesting and very early document in the history of the Elizabethan and pre-Elizabethan controversy over stage-plays and acting. The drama is here conceived as a serious social and educational instrument. But men like best to be amused!—In the lines which follow (31 ff.) the term "our facultie" seems to be stretched to cover also the content of the actors' lines, *i. e.*, the playwright's contribution as well as the actors'. But it is an actor doubtless who is supposed to be speaking, and not the author. *Cf.* l. 42. On sixteenth century performances at the universities *cf.* Chambers, *Mediæval Stage*, II, pp. 194 ff.; Churchill and Keller, in the *Shakespeare-Jahrbuch*, XXXIV, pp. 220–323.

32. *al thing.* Used in a collective sense; *cf. everything.*

43. *whether you geue halfpence or pence*—indicating possibly

a double scale of admission to the play, perhaps according to location or accommodation; that the actors sometimes, however, depended upon voluntary contributions appears from occasional allusions, as in *Mankind*, ll. 450 ff.

53–58. The author's homiletical motive, to expound "true beleue" and make manifest that faith was the root of the love which saved Mary Magdalen.

67. This is the traditional interpretation, adopted in all the preceding English versions of the story of Mary Magdalen from the *Legenda Aurea*. *Cf.* Caxton's *Golden Legend:* "Mary Magdalene had her surname of Magdalo, a castle. . . . . She with her brother Lazarus, and her sister Martha, possessed the castle of Magdalo, which is two miles from Nazareth." *Cf.* l. 184 in Text, above.

68, 69. *Cf.* Mark 16:9 and Luke 8:2.

70. Among the *Doctours* consulted by Wager may very likely have been Erasmus, the English translation of whose *Paraphrase upon the newe testamente* appeared in 1548. The translation of the paraphrase upon Luke is dated 1545 and was made by Nicolas Udall. Erasmus, however, is noncommittal and does not expressly identify the woman who was a sinner of Luke, chap. 7, with the Mary Magdalen named in Luke, chap. 8, as Wager does. But his interpretations of the moral sense of the chapter otherwise correspond with those of Wager. A second doctour may have been Bishop Fisher (see above, p. xxviii, n. 4). The Netherlander Philicinus, whose Latin drama, *Magdalena*, appeared in 1544, may have been another of Wager's authorities. This last point I have been unable to verify.

80. *Cf.* W. Wager, *The Longer thou livest*, l. 1896: "We desire no man here to be offended."

80–83. These lines seem to be an excuse, addressed to a Puritan-minded audience, for introducing such a figure as Christ's upon the stage at all in company with the vices of the piece, as well as for painting the passages of life with some realism, and for giving no absolute heroine, purely edifying in her conduct, in Mary, but a real woman of flesh and blood, in whom virtues and vices "depend." To the modern mind of course this opposition is the very first principle of drama.

THE TEXT

2-4. Infidelity enters uttering a medley of nonsense and scraps of quotations traditional with and identifying the part of the Vice

in the morality-plays and other "interludes." *Cf.*, for example, the entrance of Infidelity's counterpart "Infidelitas" in Bale's *Comedy Concernynge Thre Lawes*, ll. 173 ff. (ed. Schrœer, Halle, 1882, p. 29). *Salvator mundi* are the opening words of one of the ancient hymns of the Church used in the service for Advent, the Nativity, All Saints, etc. The *Kyrie eleison* follows the Introit in the mass. At solemn mass, *Ite, missa est*, is chanted; while *Alleluya* would be heard constantly in the musical part of the service or in hymns. *Sed libera nos à malo*, is a portion of the Latin version of the Lord's Prayer, repeated in the mass. The parody of the Catholic service here suggested is parallel to that of "Mahound" in the *Mary Magdalene* of the Digby Plays, ll. 1185 ff. See also *Roister Doister;* Skelton, *passim;* the Mass of Drunkards (*Reliq. Antiq.*); etc.

9. *deace* = dais, but monosyllabic, as regularly in sixteenth century English, and here rhyming with *meace*. *Cf.* Halliwell, *s. v. Deis.*

11. *meace*, perhaps = mess, *i. e.* helping—or perhaps the first company at dinner to be helped. *Missum*, O. Fr. *mes*, Mod. Fr. *mets*, "ce qui est mis sur la table." *Cf.* Nares, *s. v. Mess.*

18. For the idiom *cf.* the refrain of the old song of *Lady Greensleeves* (sixteenth century): "and who but my Lady Greensleeves."

33. In the text of 1566 this line appears as *Infidelitie, no beware of me Infidelitie*, which we perhaps should punctuate as *Infidelitie! No; beware of me, Infidelitie!*

38–40. Unless the word *visour* be here used in a purely metaphorical sense, these lines might be taken to indicate that part of the disguise of the vices or at least of Infidelitiy, *the* Vice, was a mask worn over the face. Later allusions in the text, however (as in ll. 407 ff., 1571), render this improbable. Yet masks were often used in the pre-Shaksperian drama. See, for example, *All for Money*. (*Cf. Shakespeare-Jahrb.*, XL, pp. 134, 155, 183). *Cf.* Eckhardt, *Die lustige Person*, p. 141, who assumes the use of a mask by Infidelity.

41–48. These are the conventional seven deadly sins of mediæval theology, traditionally associated with Mary on the basis of the biblical account of the seven *devils* which Christ cast out from her (herein represented at l. 1300). *Cf.* Creizenach, I, p. 196. Three of them, under slightly altered names, joined with Iniquity the Vice, are here, later, represented as Mary's chief tempters.

59. In the original *That be in the worlde I thinke, so God me saue, Not a garment*, etc. The period perhaps should be after *saue*, instead of *thinke*.

91. *I know that you come of a worshipful stock.* According to the legend: "Mary Magdalene . . . . was born of right noble lineage and parents, which were descended of the lineage of kings" (Caxton's *Golden Legend*). *Cf.* ll. 127–9, below.

121. *Verba puellarum foliis leuiora caducis.* Ovid, *Amores*, II, xvi, 45.

129. *of a worshipfull disposition*, apparently = in an honored position or condition in life.

140. *can little skill*, know but little how, have but little skill, *cf. N.E.D.*, *s.v.*, *can*, B, I, c.

162–79. The theme which our author here improves upon was a favorite one with the interlude writers. *Cf.*, for example, *The Disobedient Child*, and *Nice Wanton*, both of about 1560.

174. *Puellae pestis indulgentia parentum.* I have been unable to identify this quotation. It is, however, referred to and partly repeated in William Wager's *The Longer thou livest the more fool thou art* (*Shakespeare-Jahrbuch*, XXXVI, p. 41).

189. *plant*, *i. e.*, apparently "the castel of Magdalene, with the purtenance." An anticipation of one of the special modern meanings of the word. *Cf. Cent. Dict.*, 5.

227. *by my maydenhood.* Eckhardt, *Die lustige Person*, p. 141, remarks upon this phrase: "Die cynische Beteuerung des Vice, '*by my maydenhood*,' könnte als Beispiel einer freiwilligen passiven Komik gelten." No more, and no less, than the same character's *Faith of my body* in line 215. The phrase is nothing more than a common expletive, in all probability without special application. But see Eckhardt, p. 214.

230. *I make God auow.* *Cf.* the same phrase in Bale's *Kynge Johan* (Camden Soc.), p. 64. Also in W. Wager's *The Longer*, etc., l. 746. It is common elsewhere in sixteenth century English.

237–240. To a similar effect "Sinne" the Vice in *All for Money*, l. 546 (*Shakespeare-Jahrbuch*, XL, p. 159), proclaims that he contains "al sinnes generally." And so frequently in other moralities. *Cf.* Eckhardt, *Die lustige Person*, pp. 101, 103, 194, etc.

267. *Infidelitie in our father's cause is occupied.* Wager seems to confuse somewhat the genealogy of his Vices. In l. 232 Infidelity refers to this worshipful company as "my ofspryng" (*cf*

l. 39, where *impes* may bear the old meaning of "sons," "offspring"), and in l. 237 to "my father Sathan." Here Cupidity seems to claim Satan as father of the lot. In Bale's *Kynge Johan* (Camden Soc. p. 26) Infydelyte is named as "granfather" of the vices.

302. *bealy chere. Cf. All for Money*, l. 1462, "bellie pleasure."

318. *Cf.* 1 Tim., 6:10.

347. *of pride, i. e.*, out of pride, as a result of pride.

362. An early appearance of the doctrine of the hell that is in this life, to be found later in Marlowe, Milton, Byron, and others.

391–400. *Cf.* Isa. 59:17; 61:3, 10; Eph. 6:13; also Logeman, *Elckerlyc-Everyman* (Ghent, 1902), pp. 130 f.

423. *Maidens (quod she)!* This figure and turn of phrase, which Wager so much affects, is not uncommon elsewhere among his contemporaries. See, for example, Bale's *Temptacyon* (ed. Grosart, in "Miscl. of Fuller Wor. Libr. 1870)", p. 16:

"What, holy, quoth he? Naye, ye were neuer so holye," etc.

425. *to* = too. So in 427 *of* = off.

431. *Maxima quaeque domus seruis est plena superbis.* Juvenal, *Sat.* v, 66.

433. *naughtie seruantes.* "Servis . . . . superbis" would suggest that *naughtie* is possibly a misprint for *haughtie.*

460. Slightly misquoted from Ovid, *Metamorphoses*, IV, 64, who writes:

Quoque magis tegitur, tectus magis aestuat ignis,

said of the love of Pyramus and Thisbe. Mary, l. 463, claims to understand the general application of the figure. We later (l. 690) find her quoting Latin verses "that I learned . . . . when I went to schoole."

477. *heart of gold.* See the same term of endearment in Bale's *Thre Lawes*, l. 478.

487. After this line the stage direction *Pride embraces Mary* may be understood. The action calls forth Infidelity's exclamation in the next line.

505. *Homo homini Deus* est, si suum officium sciat—Caecilius Statius, l. 264 (p. 89, in O. Ribbeck, *Comicorum Romanorum praeter Plautum Fragmenta*, 3d ed., Leipzig, 1898).

530 ff. The interesting satire on manners and dress which follows evidently is frankly Tudor in time without fear of anachronism.

566–73. There is equivocation here between the two kinds of pox most mentioned in the literature of the age, calling forth Mary's blushes and the asseveration of Infidelity in l. 573.

573. *gaudes or mockes. Cf.* W. Wager, *The Longer thou livest*, l. 477 ("Neither mockes nor gaudes").

581. *prety yong Iones, i. e.*, Joans, maids.

597. Bleeding at the nose has always been regarded as an omen (*cf.* the Malone *Variorum Shakespeare*, V, 54 *n*), and sometimes as an omen of love (*cf.* Brand, *Pop. Antiq.*, 1855, III, p. 175).

602. *past, i. e.*, paste.

612. *Some women.* Misprinted as *Som ewomen* in original.

642. *Voluptas autem est sola, quae nos vocet ad se, et alliciat suapte natura*—Cicero, *De Finibus*, I, xvi.

648–51. The word or two which Concupiscence puts in Mary's ear are doubtless similar in tenor to those whispered to Moros by Pastime in W. Wager's *The Longer thou livest*; *cf.* ll. 839–42 (*Shakespeare-Jahrbuch*, XXXVI, p. 37).

654. Juvenal, *Sat.*, vi, 269. The true reading of these lines, differing from Wager's, is:

> Semper habet lites, alternaque jurgia, lectus
> In quo nupta jacet; minimum dormitur in illo.

694. The word *laugh* in this line looks like a stage direction which has crept into the text. But *cf.* l. 927, below, and the same phrase in Bale's *Kynge Johan* (Camden Soc.), p. 65.

707. *Forma bonum fragile est, quantumque accedit ad annos,*
Fit minor, et spatio carpitur ipsa suo.
Nec violae semper nec hiantia lilia florent,
Et riget amissa spina relicta rosa.
—Ovid, *De Arte Amandi*, II, 113.

783 ff., the song. With the comparisons with Lais, Thais, and Helen, *cf.* the similar comparisons in the Balade in Chaucer's *Legend of Good Women*, The Prologue, ll. 249 ff. Other comparisons (hair of gold, eyes gray as glass, teeth white as whale's bone) are commonplaces of mediæval poetry.

796. The *Huffa* of this refrain, and of l. 1001 below, is the sixteenth century form of the *Hof* of the evil spirits in the mystery-plays. *Cf.* Collier, *Hist.*, II, p. 154.

845. *the Citie of Naim* [Nain]. *Cf.* Luke 7:11. Given as *Naim* in the sixteenth century versions of the Bible.

850. *Cf.* Luke 7:12–15.—*Agayne he did rayse, i. e.*, resurrect, raise to life again; *cf.* l. 1271.

895. *Ne credas tempori.* I am unable to place this quotation. The context would seem to indicate the *Vulgate*, but I cannot trace the phrase there. Not entered in the *Sacrorum Bibliorum Vulgatae editionis Concordantiae*, auctore Hugone Cardinali . . . . . Lugduni, 1665. *Trust not the tyme he doth say, i. e.*, do not trust in the date he names.

1000. *for you, i. e.*, so far as concerns you. *Cf. N. E. D., s. v. for*, IX, 26, *b*.

1013. *afrayde*, probably a printer's correction of *afeard*, which is required by the rhyme. *Cf.* l. 1877.

1041. *proude enterprise*, pride and boldness.

1062. *of man's fragilitie, i. e.*, out of (or among) the fragile race of men.

1143. *I can you thanke.* Idiomatic: to con thanks = to be thankful.

1144. *An vniust God do you esteme, i. e.*, esteem God to be an unjust God; the word *him* to be supplied after *you;* although just possibly *an* is a misprint for *as;* the same imperative construction, however, occurs two lines below in *do you blaspheme.*

1175–8. *Cf.* Psalm 118:22; Matt. 21:42; Mark 12:10; 1 Peter 2:6

1200. *I haue the sicke. haue* is an evident misprint for *leaue.*

1212. *Was thy conscience sicked?* For the form *cf.* II *Hen. IV*, Act IV, sc. iv, 128: "Edward *sick'd* and died."

1215. *You bottell-nosed knaue.* The same elegant phrase of abuse occurs in *All for Money*, l. 461 (*Shakespeare-Jahrbuch*, XL, p. 157).

1283. *All they.* For the locution *cf.* ll. 535, 2027 (*all we*), 695 (*you all*). *Cf.* also Bale's *God's Promises* (Hazlitt's Dodsley, I. p. 322): "All they received one spiritual feeling doubtless."

1296. *the father.* Plural, as is shown by the *they* of the following line, and possibly a misprint for *fathers.*

1300 ff. *Cf.* Luke 8:2, etc. All the other early English versions of the Magdalen story allude to the incident of the casting out of seven devils from Mary. The uproar of the devils balked and deprived of their prey is an obligato performance, traditional from the days of the mystery-plays. *Cf.* Creizenach, I, p. 203.

1504, 1506. According to the scheme of the verse these lines

should rhyme. They, however, do not. Mr. W. A. White suggests to read *some repast to take*, which happily restores the missing rhyme. The order of the words in the text may be an original printer's error.

1553. Supply *they* before *will.*

1569. *byr lady.* The common contraction for *by our.* More often in the phrase "byr lakins."

1587. In the original misprinted *hitherto.*

1651. *the.* The original has *y*^{t}, an evident misprint for *y*^{e}.

1663. *.xi. houres.* An obvious misprint for *.xii.* *Cf.* John 11:9.

1695 f., 1715 f., 1719. The motive of Mary's tears, deriving from the biblical account, and here so often recurred to, is variously elaborated in most of the literature and art dealing with the Magdalen subject. See especially the poems by Southwell, Markham, and Crashaw, already referred to (pp. xxxix–xl).

1755–60. This speech in the original is given by error to *Malicious judgement.* It evidently belongs to *Infidelity.*

1757. *Heigh*, for *hoigh!*, *cf.* 784.

1763, 1765. Again the expected rhyme is missing. Prof. Brandl suggests to read for 1765 *wherabout looke you.* *Cf.* the same rhyme in P. 45, 47.

1774. *ought* = owed.

1860. Perhaps to be read: *Let no sinner, be he neuer so great* [a sinner], *dispaire.*

1880. *blasphemer and.* Misprinted as *blasphemerand* in original.

1963 ff. At this point the rhyme-scheme changes from alternate quatrains to couplets. These first two lines, however, are unrhymed. Prof. Brandl suggests the restoration of the rhyme by altering l. 1964 to read *of his mercy great.*

2023–26. A similar excuse for breaking off a similar discourse —the fear of wearying the audience—is advanced also near the end of W. Wager's *The Longer thou livest* (ll. 1875–79: *cf. Shakespeare-Jahrbuch*, XXXVI, p. 62).

2054. A device of a circle enclosing a shield bearing an eagle and a key, with the motto *Post Tenebras Lvx* around the margin, follows the word *Finis* and fills the rest of the last page.

GLOSSARIAL INDEX

A, 1. L. 456, *interj.* Ah!
2. L. 1788, *prep.* Of.

Abiected, 647, *ppl.* Cast off. *Cf. New Engl. Dict.;* Halliwell.

Accumbred, 424, *ppl.* Entangled, encumbered. *Cf. N.E.D.*

Acquited, 1990 (rhymes with *recited*), *ppl.* Paid for, atoned for. *Cf. N.E.D.*, I, 4.

Affect, P. 14, *sb.* Affection, passion. *Cf. N.E.D.* (I, 1, c, 3); Nares.

Aldermen, 1552, *sb.* Rulers, nobles. *Cf. N.E.D.*, 1, b.

Allecteth, 645, *v. t.* Allures, "alliciat." *Cf. N.E.D.*; Halliwell.

Almose, 99, *sb.* Alms, charity. *Cf. N.E.D.*

Alway, 300, 350, 376, 470, 495, 588, 713, 989, etc., *adv.* Always, all the time.

Ascertain, 1390, *v. t.* To assure, make certain. *Cf. N.E.D.*

Attire, 541, *sb.* Head-dress, tire. *Cf. N.E.D.*, 4.

Away-the-mare, 1224. Away with care! *Cf.* Halliwell; Nares.

Backare, 488, *v. i.* Back up, go back. *Cf. N.E.D.;* Nares; Halliwell.

Bealy, 302, *sb.* as *a.* Belly.

Beleue, P. 53, 1179, 2019 (rhymes with *geue*, etc.), *sb.* Belief.

Ben grace, 584, *sb.* A bonnet, or shade for the face. *Cf. N.E.D.;* Nares; Halliwell.

Bungarliest, 58, *a.* Clumsiest, most awkward. Line 72, **bungarly.** *Cf. N.E.D.*

By, 532, 632, 649, 817, 1851, *prep.* About, concerning. *Cf. N.E.D.*, 26.

Cast, castes, 724, 735, *sb.* Contrivance, device, trick. *Cf. N.E.D.*, VII.

Chargeable, P. 49, *a.* Costly, burdensome. *Cf. N.E.D.*, I, 4.

Commendable, 629, *a.* Commendatory. *Cf. N.E.D.*, 2.

Commoditie, 472, 810, 983, *sb.* Advantage. *Cf. N.E.D.*, 2, c.

Conglutinate, 805, *ppl.* Attached, united. *Cf. N.E.D.*

Contentation, 1174, *sb.* The making of satisfaction for sin. Atonement. *Cf. N.E.D.*, 5, b.

Conuey, 37, 673, *v. t.* To manage, conduct (in evil sense). *Cf. N.E.D.*, 12.

Courage, corage, 1. Ll. 561, 703, 723, *sb.* Spirit, vigor.
2. L. 598. Lust. *Cf. N.E.D.*, 3, e.
Deace, 9, *sb.* Dais. O. Fr. *deis*, "table, estrade." *Cf. N.E.D.* (dais).
Dearlyng, 172, *sb.* Darling, favorite. *Cf. N.E.D.*, c.
Decent, 191, *a.* Proper, becoming.
Decline, 1407, *v. i.* To turn aside, fall away from. *Cf. N.E.D.*, 1, 3.
Depended, P. 82, *ppl.* Existed (?); been interdependent (?).
Detract, P. 24, *v. t.* To depreciate. *Cf. N.E.D.*, I, 3.
Detrimentes, 1722, *sb.* Losses, damage. *Cf. N.E.D.*, 1.
Diete, 47, 659, 693, *sb.* Taste, liking, way of living. *Cf. N.E.D.*, 2.
Dispaire, 565, *v. i.* To spoil, decay. *Cf. N.E.D.*
Disposition, 129, *sb.* Condition(?), position(?). *Cf. N.E.D.*, 8.
Dresse, 232, 243, 279, 1302, *v. t.* To prepare, treat, manage. *Cf. N.E.D.*
Ebrietie, 302 *sb.* Drunkenness. *Cf. N.E.D.*
Entreating, title-page, 2, *ppl.* Treating. *Cf. N.E.D.*, s. v. *entreat*, I, 3.
Erected, P. 78, *ppl.* Raised up, roused, emboldened. *Cf. N.E.D.*, II, 5.
Erudition, 193, 977, 1398, 1872, *sb.* Teaching, lore, precept, doctrine. *Cf. N.E.D.*, 2.
Facultie, P. 24, 31, 39, etc., *sb.* Art, profession. *Cf. N.E.D.* II, 8.
Fashion, 964, 979, *sb.* Mode of action, behavior. *Cf. N.E.D.*, 6.
Fautes, P. 38; 574, *sb.* Faults.
Feate, 108, *a.* Neat, proper, elegant. *Cf. N.E.D.*
Foole, 704, 1212, *sb.* Fool (as term of familiarity or pity). *Cf. N. E. D.*, I, 1, c.
For, 1000, *prep.* So far as concerns. *Cf. N.E.D.*, IX, 26, b.
Forthinke, 1386, *v. t.* To repent. *Cf. N.E.D.;* Nares; Halliwell.
Freate, P. 77; 1105, *v. t.* To fret, gnaw, trouble.
Frequented, P. 37, *ppl.* Made use of, patronized.
Gaudes, 573, *sb.* Jests, tricks. *Cf. N.E.D.*, 1; *Cent. Dict.*
Geare, *sb.* 1. Ll. 64, 74, 76, 78, 82, 402, 421, 605, 613, 935, 1545, etc. Dress, apparel. *Cf. N.E.D.*, I, 1.
2. Ll. 558, 762, 1923. Appliances. *Cf. N.E.D.*, II, 5.
3. Ll. 649, 678, 681, 698, 1567, 1582, 1672. Matter, affair. *Cf. N.E.D.*, III, 11.
Geason, P. 14, *a.* Rare, uncommon.
Ghostly, 1594, *a.* Spiritual. *Cf. N.E.D.*, 1.
Gis, 69, *sb.* *By Gis*, an oath. Softened form of *Jesus*.

Glad, 1363, *v.i.* To be glad, to rejoice. *Cf. N.E.D.*, 1.
Gouernance, 1442, *sb.* Direction, sway. *Cf. N.E.D.*, 1, b.
Gree, 522, 1234, *v.i.* Agree. *Cf N.E.D.*, 5.
Greuance, 1681, *sb.* Trouble, grief. *Cf. N.E.D.*, 2.
Grutch, 1. L. 1616, *v.t.* To trouble. *Cf. N.E.D.*, s. v. *grudge*, 4.
2. L. 1835, *v. i.* To murmur, complain. *Cf. N.E.D.*, s. v. *grutch*, 1.
Gymmes, 610, *sb.* Joints, links. *Cf. N.E.D.* s. v. *Gimmer*,[1] 3.
Habitacle, 240, *sb.* Habitation. *Cf. N.E.D.;* Halliwell.
Haire, 543, *sb.* For *head of hair.*
Hardely, 666, *adv.* Boldly. *Cf. N.E.D.*
Harlot, 1253, *sb.* Vagabond, knave (applied to men). *Cf. N.E.D.*, 1.
Hart rote, 741, *sb.* Beloved one. *Cf. N.E.D.* s. v. *Heart-root*, 2.
Headinesse, 307, *sb.* Headstrongness. *Cf. N.E.D.*
Holde, 69, 1760, *v. t.* To bet, wager. *Cf. N.E.D.*, 13; Halliwell (9).
Inconsideration, 307, *sb.* Thoughtlessness, heedlessness. *Cf. N. E.D.*
Inquired, 820, *ppl.* Sought. *Cf. N.E.D.*
Intromit, 1753, *v.i.* To enter among, to have to do with. *Cf. N. E.D.*, 3.
Iugge, 815, *sb.* A term of endearment (Joan). *Cf. N.E.D.*
Iurie, 128, *sb.* Jewry, Judea, the land of the Jews. *Cf. N.E.D.*, 1.
Iust, 1062, *a.* Righteous. *Cf. N.E.D.*, 1.
Iwis, 130, 834, *adv.* Certainly, indeed. *Cf. N.E.D.*
Knacke, 15, *sb.* Trick. *Cf. N.E.D.*, 1.
Lese, 668, *v.t.* Lose. *Cf. N.E.D.*, 3, s. v. *lose.*
Let, P. 39, *v.t.* To hinder, to damage, harm. *Cf. N.E.D.*, 1.
Magnificence, 2044, *sb.* Munificence. *Cf. Cent. Dict.*, 2; Spenser (Globe ed.), p. 4, col. *a*, l. 5.
Marchant, 910, *sb.* A fellow [familiar]. *Cf. Cent. Dict.*, 1, s. v. *merchant*, 3.
Maude, 717, *sb.* A hag, an old woman.
Meace, 11, *sb.* Mess; allowance (?) *Cf. Cent. Dict.* s. v. *mease.*
Mischeue, 32, *v.t.* To injure. *Cf. Cent. Dict.*
Miseration, 1365, *sb.* Commiseration. *Cf. Cent. Dict.*
Miserie, 1381, 1385, *sb.* State of spiritual unregeneracy (?).
Myddes, 83, *sb.* Midst, middle. *Cf.* l. 85. *Cf. Cent. Dict.* s. v *midst.*
Mynikin, 253, *a.* Small, fine, dainty. *Cf. Cent. Dict.*
Nourtred, 165, *ppl.* Nurtured.

Obsequie, 1709, 1717, 1811, 2018, *sb.* Obsequious service. *Cf. Cent. Dict.;* Nares; Bale's *Temptacyon* (ed. Grosart), p. 23, l. 20; p. 26, l. 15. *Cf. N.E.D.*

Obseruation, 1918, *sb.* Observance. *Cf. Cent. Dict.*, 8.

Of, 781, *prep.* About, concerning. *Cf. N.E.D.*, VIII, 26, a.

On, 881, *prep.* Of. *Cf. N.E.D.*, II, 22, b.

Ornature, 165, 563, *sb.* Accomplishments, polish, style. *Cf. Cent. Dict. Cf. N.E.D.*

Ouerbody, 61, 604, *sb.* A garment. *Cf. N.E.D.; cf. Engl. Dialect Dict.*, ed. Wright, IV, 385.

Pastance, 152, *sb.* Pastime. *Cf. Cent. Dict.;* Halliwell.

Perfite, 2015 (rhymes with *delite*), *a.* Perfect.

Plant, 189, *sb.* An "establishment," outfit.

Pretence, 887, *sb.* Design, intention; *or*, pretext (?).

Preuent, preuented, 1287, 1308, 1692, *v.t.* To forestall; to hinder from sin; save (used here apparently as a current specialized term of religious dialect).

Promission, 1399, *sb.* Promise. *Cf. Cent. Dict.*

Purtenance, 184, *sb.* Appurtenances. *Cf. Cent. Dict.;* Nares; Halliwell.

Puruiance, 1506, *sb.* Provision. *Cf.* Halliwell; *Cent. Dict.* s. v. *purveyance.*

Rablement, 1537, *sb.* Disorderly crowd, rabble. *Cf. N.E.D.*, 1.

Recorder, 755, *sb.* A musical instrument. *Cf. N.E.D.*, Nares, etc.

Regals, 752, *sb.* A musical instrument. *Cf.* Halliwell; Nares.

Reiected, 1309, *ppl.* Expelled, driven out.

Reproued, 1972, *ppl.* Refuted, disproved. *Cf. Cent. Dict.*, 4.

Returnyng, 1352, *vbl. sb.* A turning away.

Repend, 1314, *v. t.* To give in return, requite. Lat. *re-pendo.*

Richesse, 192, 1809, *sb.* Riches.

Sapience, P. 47, *sb.* Doctrine, wisdom.

Semble, 1502, *v. i.* To seem. *Cf. Cent. Dict.*

Sentence, 44, *sb.* Opinion, judgment. *Cf. Cent. Dict.*

Sicked, 1212, *ppl.* Grown sick.

Simulate, 2010, *ppl. a.* Simulated.

Skilleth, 618, *v. i.* To make a difference, be important.

Slake, 1469, *v. i.* To decrease, cease. *Cf. Cent. Dict.*, I, 3.

Sort, 295, 1885, *sb.* Company. *Cf. Cent. Dict.*

Strength, 1326, 1382, *v. t.* To strengthen. *Cf. Cent. Dict.*

Sufferance, 175, *sb.* Indulgence, toleration. *Cf. Cent. Dict.*, 4.

Taking, 1206, *vbl. sb.* Condition.
Tomboyes, 551, *sb.* Strumpets (?). *Cf. Cent. Dict.*, 3.
Tusks, 550, *sb.* Tufts of hair. *Cf. Cent. Dict.*, 3; Halliwell.
Vndertake, 1100, *ppl. for* undertaken, i. e. understood, included.
Vilitie, 1116, *sb.* Vileness. *Cf. Cent. Dict.;* Halliwell, s. v. "vilete." Also in W. Wager's *The Longer thou livest*, l. 202.
Virginals, 751, *sb.* A musical instrument. *Cf.* Nares, etc.
Wanton, 219, 620, *sb.* A lewd person. *Cf. Cent. Dict.*, 7.
Witte, 525, 1250, *sb.* Sagacity, wisdom, intellect. *Cf. Cent. Dict.*, 1.
Wittily, 396, *adv.* Cunningly, shrewdly, wisely.
Worshipfull, 129, *a.* Honored.
Worshipfully, 114, *adv.* Honorably, in high regard.